Baedeker's

SOUTHERN ITALY.

F.lli G. PINEIDER
FIRENZE
Piazza della Signoria
e Via Tornabuoni n.° 20

BAEDEKER'S GUIDE BOOKS.

BELGIUM AND HOLLAND, with 8 Maps and 18 Plans.
Sixth Edition. 1881. 5 marks.



—— PALESTINE AND SYRIA, with 18 Maps, 43 Plans,
1 Panorama of Jerusalem, and 10 Views. 1876. 20 marks.

THE TRAVELLER'S MANUAL OF CONVERSATION, IN
ENGLISH GERMAN, FRENCH, AND ITALIAN. 3 marks.

November 1881.

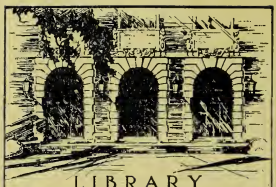
Edward M. House.

Hotel Noblie.

Naples.

1882.

UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
BOOKSTACKS
LIBRARY FACILITY



LIBRARY
OF THE
UNIVERSITY
OF ILLINOIS

62
65
1880

SOUTHERN ITALY

AND

SICILY.

COMPARATIVE MONEY-TABLE.

Approximate Equivalents.

Italian.		American.		English.		
Francs.	*Centesimi.*	*Dollars.*	*Cents.*	*Pounds.*	*Shillings.*	*Pence.*
—	5	—	1	—	—	1/2
—	25	—	5	—	—	2 1/2
—	50	—	10	—	—	5
—	75	—	15	—	—	7 1/4
1	—	—	20	—	—	9 3/4
2	—	—	40	—	1	7 1/4
3	—	—	60	—	2	5
4	—	—	80	—	3	2 1/2
5	—	1	—	—	4	—
6	—	1	20	—	4	9 3/4
7	—	1	40	—	5	7 1/2
8	—	1	60	—	6	5
9	—	1	80	—	7	2 1/2
10	—	2	—	—	8	—
20	—	4	—	—	16	—
25	—	5	—	1	—	—
100	—	20	—	4	—	—

COMPARATIVE TABLE
of
Neapolitan and Sicilian Miglie with Kilomètres
and
English Miles.

Neap. Migl.	*Kil.*	*Engl. M.*	*Sicil. Migl.*	*Kil.*	*Engl. M.*
0,54	1	0,62	0,67	1	0,62
0,87	1,61	1	1	1,49	0,92
1	1,85	1,15	1,08	1,61	1
2	3,71	2,30	2	2,97	1,84
3	5,56	3,45	3	4,46	2,76
4	7,42	4,60	4	5,94	3,69
5	9,27	5,75	5	7,43	4,61
6	11,13	6,90	6	8,92	5,53
7	12,98	8,05	7	10,41	6,45
8	14,84	9,20	8	11,89	7,37
9	16,69	10,35	9	13,38	8,29
10	18,55	11,50	10	14,87	9,22

ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

THIRD PART:

SOUTHERN ITALY AND SICILY,

with excursions to the

LIPARI ISLANDS, MALTA, SARDINIA, TUNIS, AND CORFU.

With 24 Maps and 14 Plans.

Seventh Edition, Remodelled and Augmented.

LEIPSIC: KARL BAEDEKER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1880.

All Rights Reserved.

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all'.

CHAUCER.

914.5704
B139c
1880

PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with the most necessary information regarding the history and culture of the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. These volumes will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The whole work is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The Handbook for Southern Italy and Sicily, which now appears for the seventh time, has been thoroughly revised and considerably augmented, and the information regarding Naples and its environs in particular has been carefully verified. For the description of Pompeii the Editor is indebted to *Prof. Nissen* of Marburg. The article on Ancient Art by *Prof. R. Kekulé* of Bonn has been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, the eminent historian of art, and will be found suggestive by visitors to the museums of Naples and Palermo or the ruins of Pompeii. The description of Sicily owes much of its value to the co-operation of *Prof. Holm* of Palermo, who has enriched it with interesting archæological notices. The insertion of excursions to the Lipari Islands, Malta, Sardinia, Tunis (Carthage), Corfu, and Athens does not add materially to the bulk of the volume, and will be acceptable to many travellers.

The MAPS and PLANS, on which special care has been bestowed, and which have been nearly doubled in number, will abundantly suffice for the use of the ordinary traveller. The *Plan of Naples*, like those of Rome and other large cities described in Baedeker's Handbooks, is divided into sections with a view to facilitate reference. The *Map of Sicily*, drawn by *Prof. Kiepert* of Berlin, is a reproduction on a reduced scale of the new map of the Italian Ordnance Survey; the rivers which flow all the year round are printed in blue, those which are generally dry in brown.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). POPULATIONS are stated in accordance with the official returns of the *Direzione Generale di Statistica* for 1877; in some cases they may appear exaggerated, from the fact that the returns apply to the political districts in which the respective towns and villages are situated.

HOTELS. In no country does the treatment which the traveller experiences at hotels vary so much as in Italy, and attempts at extortion are perhaps nowhere so outrageous. The inns of S. Italy and Sicily, with the exception of those of Naples and a few other towns, are sadly behind the requirements of the age; but the Editor has indicated by asterisks those which he has reason to consider comparatively respectable, clean, and reasonable. The charges in the most frequented places have a constant tendency to rise, but those of the last few years are approximately stated in the Handbook for the traveller's guidance.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded.

CONTENTS.

Introduction.

Page

I. Travelling Expenses. Money xi
II. Period of Tour. Language xii
III. Passports. Custom-house. Luggage xiii
IV. Public Safety. Begging xiv
V. Intercourse with Italians xv
VI. Conveyances xvi
VII. Hotels xix
VIII. Restaurants, Cafés, etc. xx
IX. Sights, Theatres, Shops xxi
X. Reckoning of Time xxii
XI. Postal Arrangements xxiii
XII. Climate and Health of Naples xxiii
XIII. History of Ancient Art, by *Prof. R. Kekulé* . . xxv
History of the Kingdom of Naples xliv

Routes.

Route

1. From Rome to Naples by Railway 1
2. From Rome to Naples by the Pontine Marshes, Terracina, Gaeta, and Capua 10
3. From Leghorn to Naples (by Sea) 19
4. Naples 20

Preliminary Observations:

Arrival. Hotels, Pensions, Restaurants, Cafés, etc. . . . 20-24
Bankers. Consuls 24
Carriages, omnibuses, boats. 24, 25
Baths, physicians, etc. 26
Shops 26, 27
Theatres. Post Office, Telegraph Office. Railways, Steamboats. Traffic. 28
Newspapers. Festivals. 29
English Church 29
Duration of Stay and Disposition of Time 29
Remarks on the Situation and Characteristics of Naples 30

I. *Side next the Sea, to the E. of the Pizzofalcone* (from the Largo della Vittoria to the Piazza del Mercato) 34

II. *Toledo. Capodimonte* (from the Largo della Vittoria through the Strada Chiaja and the Toledo to Capodimonte. Strada Foria) 41

III. *The Old Town. E. Quarters, between the Toledo and the Harbour* (from the Strada Medina through the Str. Montoliveto to the Str. S. Trinità; Porta Capuana, Cemeteries, Str. de' Tribunali) . . . 45

Route		Page
IV.	*The Museum*	59
V.	*Modern Quarters: The Chiaja, Villa Nazionale, Corso Vittorio Emanuele. — Castel S. Elmo*	83
VI.	*Hill of Posilipo. Camaldoli*	89
5.	Western Environs of Naples — Pozzuoli, Baiæ, Misenum, Cumæ	94
6.	Procida and Ischia	106
7.	From Naples to Pompeii (and Salerno). Herculaneum. La Favorita	112
8.	Mount Vesuvius	116
9.	Pompeii	123
10.	Castellamare, Sorrento, and Capri	149
11.	From Naples to Salerno, Pæstum, and Amalfi	162
	1. Corpo di Cava	164
	2. From Amalfi to Sorrento	174
12.	From Naples to Nola and Avellino	175

E. and S. Districts of S. Italy.

13.	From Ancona to Foggia (Brindisi)	178
	1. From Foggia to Manfredonia	182
	2. From Foggia to Lucera	183
	From Foggia to Candela. Melfi. Venosa	183
14.	From (Ancona) Foggia to Naples	185
15.	From Pescara to Solmona and Aquila in the Abruzzi	188
	From Solmona to Caianiello (Naples)	191
16.	From Terni to Aquila in the Abruzzi	193
17.	From Aquila to Avezzano and Roccasecca (Naples)	194
18.	From Foggia to Brindisi and the Apulian Peninsula	198
19.	From (Naples) Eboli to Potenza and Torremare on the Gulf of Taranto	206
20.	From (Naples) Ponte S. Cono to Reggio	207
21.	From Bari to Taranto	212
22.	From Taranto to Reggio	216
23.	From Naples to Messina (by Sea)	222
24.	From Naples to Palermo (by Sea)	223

Sicily.

	General Information	225
	Geography and Statistics	227
	Historical Notice	237
	1. Political History	237
	2. History of Civilisation and Art	243
25.	Palermo	250
26.	Environs of Palermo	265
	a. La Cuba. Monreale. S. Martino. La Zisa	265
	b. Monte Pellegrino The Favorita	268
	c. Bagheria. Solunto	270
	d. S. Maria di Gesù	271
	Island of Ustica	272

Route Page
27. From Palermo to Segesta, Castelvetrano, and Selinunto 272
28. From Calatafimi to Trapani, Marsala, and Castelvetrano 279
29. From Castelvetrano (Selinunto) to Girgenti 284
From Palermo to Sciacca by Corleone 285
30. From Palermo to Girgenti and Porto Empedocle . . . 286
31. Girgenti 289
32. From Palermo and Girgenti to Catania 294
From Castrogiovanni to Catania by Caltagirone 298
33. From Girgenti to Syracuse by Palma, Licata, Terranova, Modica (Val d'Ispica), and Palazzolo 299
From Modica to Syracuse by Noto 303
34. From Palermo to Messina by the Coast 304
35. Messina. 310
36. The Lipari Islands 317
37. From Messina to Catania. Taormina 320
38. From Taormina to Catania round the W. side of Mt. Ætna 327
39. Catania 330
40. Mount Ætna 335
41. From Catania to Syracuse 342
42. Syracuse 344

43. Excursion to Malta 358
44. Sardinia 361
a. Cagliari and Environs 365
b. From Cagliari to Sassari 368
c. Sassari. Porto Torres 371
d. From Cagliari to Nuoro, with Excursions into the Mountains of La Barbagia 372
45. Excursion to Tunis. Carthage 373
46. From Brindisi to Corfu 380
47. From Naples or from Brindisi (Corfu) to Athens . . . 383
Index 389
List of Artists 405

Maps.

1. Map of Italy (1 : 3,000,000), facing title-page.
2. General Map of the Environs of Naples (1 : 400,000), between pp. 94, 95.
3. Western Environs of Naples (1 : 100,000), between pp. 96, 97.
4. The Islands of Procida and Ischia (1 : 100,000), p. 106.
5. Eastern Environs of Naples. Mt. Vesuvius (1 : 100,000), between pp. 112, 113.
6. Peninsula of Sorrento, and 7. Island of Capri, between pp. 150, 151.
8. Environs of La Cava, Salerno, and Amalfi (1 : 100,000), between pp. 166, 167.

9. District between Salerno and Pæstum (1 : 286,000), p. 167.
10. Environs of Taranto (1 : 50,000), p. 213.
11. District of Metapontum (1 : 50,000), p. 217.
12. Environs of Palermo, and 13. Environs of Trapani (1 : 250,000), p. 265.
14. District between Calatafimi and Segesta (1 : 50,000), p. 274.
15. District of Selinunto (1 : 50,000), p. 275.
16. Environs of Girgenti (1 : 50,000), p. 289.
17. Environs of Messina (1 : 400,000), p. 310.
18. Environs of Taormina (1 : 50,000), p. 322.
19. Mount Ætna (1 : 300,000), between pp. 334, 335.
20. Environs of Syracuse (1 : 50,000), between pp. 344, 345.
21. Malta, Gozzo, Comino, and 22. Environs of Tunis (1 : 500,000), p. 358.
23. Map of Sardinia (1 : 1,550,000), p. 361.
24. Map of Sicily with the Lipari Islands (1 : 800,000), after the Index.

Plans.

1. Naples, between pp. 20, 21. — 2, 3. Museo Nazionale at Naples, ground-floor p. 72, upper floor p. 73. — 4. Pozzuoli, p. 97. — 5. Pompeii, between pp. 124, 125. — 6. House of Pansa at Pompeii, p. 129. — 7. Pæstum, p. 167. — 8. Palermo, p. 250. — 9, 10. Museo Nazionale at Palermo, ground-floor p. 261, upper floor p. 262. — 11. Acropolis of Selinunto, p. 276. — 12. Messina and Environs, between pp. 310, 311. — 13. Catania, p. 330. — 14. Syracuse, modern town, p. 344.

Abbreviations.

R. = room; B. = breakfast; D. = dinner; S. = supper; L. = light; A. = attendance. — N. = north, northern, etc.; S. = south, southern, etc.; E. = east, etc.; W. = west, etc. — r. = right; l. = left; min. = minute; hr. = hour. — M. = English mile; ft. = Engl. foot; fr. = franc, c. = centime.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and high-roads indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

INTRODUCTION.

"Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.
BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Southern Italy and Sicily depends of course on the traveller's means and habits, but it may be stated generally that his expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25 francs per day, or about half that sum when a prolonged stay is made at one place, while those who are acquainted with the language and habits of the country may reduce their expenses to still narrower limits. Persons travelling as members of a party also effect a considerable saving by sharing the expense of guides, carriages, and other items. When, however, ladies are of the party, the expenses are always unavoidably greater.

Money. The French monetary system is now used throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi*; 1 fr. 25 c. = 1 *s.* = 1 German mark = $^1/_2$ Austrian florin. A piece of 5 c. is called a *soldo* (or *sou*), and as the lower classes often keep their accounts in soldi, the traveller may find it useful to familiarise himself with this mode of reckoning. See also the Money Table, opposite the title-page.

BANKNOTES. Since the introduction of a paper currency during the war of 1866, at a compulsory rate of exchange, gold and silver coins have almost entirely disappeared from ordinary circulation, and bulky bundles of small notes have taken their place. For these the purses used in most other countries are of course unsuitable, but one adapted for the purpose may be purchased in Italy for $1^1/_2$-2 fr.; in addition to which a strong pouch for copper will be found useful. A law passed in 1874 for the regulation of the paper currency restricts the right of issuing notes to six of the principal banks, which now issue in common the *Biglietti Consorziali*, current throughout the whole of Italy. The

traveller should be on his guard against the forged imitations of these notes which are occasionally met with.

Exchange. Gold and silver are worth considerably more than Italian banknotes of nominally the same value. Of late years the gain in exchanging the precious metals, or English banknotes or circular notes, for Italian paper has averaged 10-15 per cent. A napoleon, for example, realises 22-23 fr., and a sovereign $27^1/_2$-$28^3/_4$ fr. If the traveller is required to make a payment in gold he is of course entitled to decline receiving banknotes in exchange, unless the difference in value be taken into account. In exchanging gold or English notes for Italian paper at a money-changer's (*'cambia valuta'*), notes of small amount should be stipulated for, as the railway officials sometimes make difficulties about changing a note of large amount. Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory. The exchange is effected more advantageously at Naples that at any of the other towns.

Best Money for the Tour. Before entering Italy, the traveller should obtain a moderate supply of *French Gold* (one Napoleon = 22-23 fr. in paper), which is procured in England, France, or Germany on more advantageous terms than in Italy. *Sovereigns* are received at, or nearly at, their full value ($27^1/_2$-$28^3/_4$ fr.) by most of the hotel-keepers, as well as by the money-changers in the principal towns and resorts of travellers, but not in remote districts. The *Circular Notes* issued by the English banks are very convenient for the transport of large sums, and always realise the full current exchange. English and German banknotes also realise more than their nominal equivalents.

Money Orders payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: not exceeding 2*l.*, 9*d.*; 5*l.*, 1*s.* 6*d.*; 7*l.*, 2*s.* 3*d.*; 10*l.*, 3*s.* These are paid in gold. The identity of the receiver must be guaranteed by two well-known residents. The charge for money-orders granted in Italy and payable in England is 40 c. per 1 *l.* sterling.

II. Period of Tour. Language.

Season. The season selected must of course depend on the traveller's convenience, but the best time for Naples, and particularly for other parts of S. Italy and Sicily is spring, from the end of March to the end of May, or autumn, from the middle of September to the end of November. The rainy winter months had better be devoted to Rome. The hot season may be spent at some of the charming summer resorts in the environs of Naples, such as Sorrento, Castellamare, Ischia, and La Cava, but is unfavourable for travelling in the South of Italy. The scenery indeed is then in perfection, and the long days are

hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects of exposure to the fierce rays of an Italian sun. These effects are produced, not so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for several months in succession, until the first showers of autumn again refresh the parched atmosphere about the end of August.

At p. 30 the traveller will find various plans for excursions in the environs of Naples, and at p. 226 are others for a tour in Sicily. The other districts described in the Handbook are rarely visited by ordinary tourists, but those who desire to explore them, whether in search of the picturesque, or for scientific purposes, will have no difficulty in framing an itinerary.

Language. The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey, and more particularly in Southern Italy and Sicily. It is quite possible to travel in the regions around Naples and Palermo with a knowledge of a little French only, but in this case the traveller cannot conveniently deviate from the beaten track, and is moreover constantly exposed to gross extortion. Those, therefore, who desire to derive instruction from their tour and to confine their expenditure within moderate limits will find a slight acquaintance with the language † of the country indispensable.

III. Passports. Custom-house. Luggage.

Passports. Passports are not required in Italy, but it is unwise not to be provided with one of these documents, as it may occasionally prove useful. Registered letters, for example, are not delivered to strangers unless they exhibit a passport as a guarantee of their identity. In the remote districts, too, where the public safety still demands rigorous supervision, especially in the southern provinces, the traveller who cannot show his creden-

† '*Baedeker's Manual of Conversation in four Languages (English, French, German, and Italian), with Vocabulary, etc.*' (Stereot. Edit.) will be found serviceable for this purpose. With the addition of a pocket-dictionary, the traveller will soon be able to make himself understood. — A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc., 'tu' in familiar conversation only by those who are proficient in the language. 'Voi' is the common mode of address employed by the Neapolitans, but is generally regarded as inelegant or uncourteous.

tials is liable to detention. The Italian police authorities, however, will be found uniformly civil and obliging.

Custom House. The examination of luggage which takes place at the Italian custom-houses on the arrival of the traveller by land or sea, even when the vessel has come from another Italian port, is usually very lenient. Tobacco and cigars are the articles most sought for. Weapons of all kinds are liable to confiscation (see below). The 'dazio consumo', or municipal tax levied on comestibles in most of the Italian towns, seldom of course requires to be paid by ordinary travellers. An assurance that their luggage contains nothing liable to duty generally suffices to prevent detention.

Luggage. If possible, luggage should never be sent to Italy by goods' train, and then only through the medium of a trustworthy goods-agent, to whom the keys must be forwarded. As a rule the traveller will find it advisable, and less expensive, never to part from his luggage, and always to superintend the custom-house examination in person.

IV. Public Safety. Begging.

Travelling in the neighbourhood of Naples and many other regions of Southern Italy is now hardly attended with greater hazard than in any of the northern European countries. The traveller should, however, avoid the poorer and less frequented parts of large towns, particularly of Naples, after nightfall. Most of the high-roads, and even the less frequented districts, may also be pronounced safe, especially for unpretending travellers. Temporary associations of freebooters are indeed occasionally formed, even in the most secure districts, for some predatory enterprise, but the attacks of such bands are generally directed against wealthy inhabitants of the country, who are known to be travelling with large sums of money, and seldom against strangers, with whose movements and finances such marauders are not likely to be acquainted. The *Brigantaggio*, properly so called, is now almost entirely rooted out, the only traces of it still found being in some parts of Sicily. It is, however, a purely local evil, which it is always easy to avoid. The reports of predatory attacks which are sometimes current are generally greatly exaggerated. For information as to the safety of the roads the traveller should apply to the officials, or to the *Carabinieri*, or gensdarmes (who wear a black uniform, with red facings, and cocked hats), a respectable and trustworthy corps.

Weapons cannot legally be carried without a licence. For the ordinary traveller they are a mere burden, and in the case of a rencontre with brigands they only serve greatly to increase the danger.

Begging, which was countenanced and even encouraged by the old system of Italian politics, still continues to be one of those

national nuisances to which the traveller must habituate himself. At Naples the evil has been to a great extent suppressed under the new régime, but in many of the small towns it is still nearly as rife as ever. The best mode of getting rid of importunate applicants is to bestow a donation of 2 c. or at most 5 c., or else firmly to decline giving with — 'niente', or a gesture of disapproval.

V. Intercourse with Italians.

Travelling in Italy, and particularly in the southern provinces, differs essentially in some respects from that in France, Germany, and Switzerland, chiefly owing to the almost invariable necessity for bargaining with innkeepers, cab-drivers, boatmen, and others of a similar class. The system of fixed prices is being gradually introduced, but it gains ground much more slowly in Southern than in Northern and Central Italy.

The traveller is regarded by the classes in question as their natural and legitimate prey. Deception and imposition are considered very venial offences by Italians of the lower orders, and they regard success in these arts as a proof of superior sagacity. The traveller who complacently submits to extortion is therefore less respected than one who stoutly resists barefaced attempts upon his credulity. On the principal routes, and especially in Naples, the insolence of this mercenary fraternity has attained to such an unexampled pitch, that the traveller is often tempted to doubt whether such a thing as honesty is known in Italy; but a more intimate acquaintance with the people and their habits will satisfy him that his misgivings apply to the above classes only, and not to the community generally.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted is universal; but a knowledge of the custom, which is based upon the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases where an average price is established by custom, the traveller should make a precise bargain with respect to the service to be rendered, and never rely on the equity of the other party. The preliminaries of a bargain once adjusted, the traveller will often find the people with whom he has to deal more trustworthy than he anticipated.

Individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by manifestations of distrust, may well be answered in the words of the proverb, *'patti chiari, amicizia lunga'*. In the following pages the average prices of hotel accommodation and other items are stated with all possible accuracy, and although liable to fluctuation, will often prove a safeguard against gross extortion.

The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at great disadvantage.

It need hardly be observed that the representations of drivers, guides, and others of a similar class, with whom even the inhabitants of the place often appear to act in concert, are unworthy of the slightest reliance. In such cases the traveller may generally depend on the data in the Handbook. Where farther information is required, it should be sought from printed tariffs, from fellow-travellers, gensdarmes, respectably dressed persons present, occasionally from landlords, but seldom or never from waiters.

The traveller should always be provided with an abundant supply of copper coin in a country where trifling donations are incessantly in demand. Drivers, guides, porters, and donkey-attendants invariably expect, and often demand as a right, a gratuity *(buona mano, mancia, da bere, bottiglia, caffè, fumata)*, varying according to circumstances from 2-3 sous to a franc or more, in addition to their hire. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a fruitful source of annoyance and embarrassment. The bestowal of half-a-franc when two sous would have sufficed may be fraught with disagreeable results to the injudicious donor; the fact speedily becomes known, and he is besieged by a host of other applicants whose demands it becomes utterly impossible to satisfy.

VI. Conveyances.†

Railways. With the exception of the Rome and Naples and the Naples and Avellino lines, which belong to the *Ferrovie Romane*, the whole of the railways of S. Italy and Sicily are in the hands of the *Ferrovie Meridionali* company. The first-class carriages are seldom better than the second on most of the German and Swiss lines. '*Si cambia convoglio*' means 'change carriages'.

'*Fare il biglietto*' signifies 'to take one's ticket'. The ticket-office is usually open half-an-hour before the departure of the train, but the issue of the tickets is often so extremely slow that travellers with luggage should always endeavour to be among the first applicants. The exact fare should, if possible, be kept in

† The most trustworthy time-tables are those contained in the *Indicatore Ufficiale delle Strade Ferrate, della Navigazione e Telegrafia del Regno d'Italia*, published at Turin monthly by the Fratelli Pozzo (with map, price 1 fr.), with which every traveller should be provided. Smaller collections of time-tables are also published at Naples, in Sicily, and elsewhere for local use (10-50 c.).

readiness in order that farther delay may be avoided. The waiting-rooms are kept closed until half-an-hour before the departure of the train. By a law passed on 14th Oct. 1866, a tax of 5 c. is imposed on each railway-ticket. Except at Naples and a few other large stations, passengers do not give up their tickets until they leave the station (where *uscita* is usually called out to attract their attention).

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. Luggage may be booked to any station whether the passenger accompanies it or not, and the traveller is thus enabled to send his luggage to his final destination while he himself breaks his journey at pleasure. No luggage is allowed free, except what is taken by the passenger into his carriage, which must not exceed 20 kilogrammes (about 44 lbs. Engl.) in weight. Porters who convey luggage to and from the carriages expect a few sous where there is no fixed tariff. Travellers who make a short stay only at any station may deposit their luggage at the luggage-office *(dare in deposito*, or *depositare)*.

Circular Tickets are issued on the N. Italian and Roman railways only (the latter extending as far as Naples), but not on the S. Italian lines. A list of the various circular tours may be consulted in the 'Indicatore Ufficiale'. Through-tickets to Naples, Brindisi, etc., may be obtained in England and in Germany.

Steamboats. A voyage on the Mediterranean or Adriatic is almost inseparable from a tour in Southern Italy. If the vessel plies near the coast, the voyage is often entertaining; and if the open sea is traversed, the magnificent Italian sunsets, lighting up the deep blue water with their crimson rays, present a scene not easily forgotten. Rough weather is not very often to be apprehended in summer.

Tickets should be purchased by the traveller in person at the office of the company. The ticket is furnished with the purchaser's name and destination, the name of the vessel, and the hour of departure. First and second class family-tickets, for not fewer than three persons, are issued by all the companies at a reduction of 20 per cent on the passage-money, but not on the cost of food. A child of 2-10 years pays half-fare, but in this case must share the berth of its attendant. Two children are entitled to a berth for themselves. — Enquiry should be made beforehand as to the punctuality of the vessel, as it sometimes happens that the shipment and unshipment of goods prolong the voyage for a day or more beyond the advertised time.

The First Class saloons and berths are comfortably and elegantly fitted up, those of the Second tolerably. Second-class passengers, like those of the first, have free access to every part of the deck. Officers of the Italian and French armies, up to and including those of the rank of captain, are entitled to second-class berths only. When ladies are of the party it is of course advisable to travel first-class.

Luggage. First-class passengers are allowed 70 kilogrammes (156 lbs. Engl.), second-class 45 kilogr. (100 lbs.), but articles not intended for personal use are prohibited.

Food of good quality and ample quantity is generally included in the

first and second-class fares. *Déjeûner à la fourchette*, served at 10, consists of 3-4 courses, table-wine, and coffee. *Dinner* is a similar repast between 5 and 6 o'clock. Passengers who are too ill to partake of these repasts are provided with lemonade, etc., gratuitously. Refreshments may of course be procured at other hours on payment.

Fees. The steward expects 1 fr. for a voyage of 12-24 hrs., but more if the passenger has given unusual trouble.

Embarkation. Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1 fr. for each person with luggage) are fixed by tariff at all the seaports, and will be found in the Handbook. Passengers should therefore avoid all discussions on the subject with the boatmen, and simply direct them to row 'al Vaticano', 'alla Bella Venezia', or whatever the name of the vessel may be. On the way, the boatmen often make demands extravagantly in excess of the tariff, such as, 'Signore, sono cinque lire!' — to which the passenger may simply reply, 'avanti!' On arriving at the vessel, payment should not be made until the traveller with all his luggage is deposited on deck. The wild gesticulations of the boatman, who has perhaps calculated upon the credulity of his passenger, but receives no more than the fare fixed by tariff (which is ample remuneration), may be enjoyed with serenity from the deck, a 'terra sacra' on which disputes are strictly prohibited.

The passenger gives up his ticket on board, receives the number of his berth, superintends the stowing away of his luggage, and finally repairs to the deck to observe the progress of the vessel as it quits the harbour, of which a fine view is generally obtained.

Diligences. *Vetture Corrieri* are the swifter conveyances which carry the mails, and accommodate two or three passengers only at high fares. *Diligenze*, the ordinary stage-coaches, convey travellers with tolerable rapidity, and generally for the same fares as similar vehicles on other parts of the continent. They are in the hands of private speculators, and where several run in competition the more expensive are to be preferred. When ladies are of the party the coupé (one-third dearer) should if possible be secured. The drivers and hostlers generally expect a few soldi at the end of each stage.

Carriages. Those who travel in a hired carriage of their own are of course much more independent than diligence-passengers. On the more frequented routes a carriage with one horse may generally be hired for $^3/_4$-1 fr., and on the less frequented for $^1/_2$-$^3/_4$ fr. per English mile.

Walking Tours. An Italian never walks if he can possibly drive; to him it is an inscrutable mystery how walking can afford pleasure. In the more frequented districts, however, such as the environs of Naples, the inhabitants are accustomed to this mania of travellers from the north. Walking excursions in other parts of Italy also have their peculiar attractions, and among other advantages that of procuring for the pedestrian the enviable reputation of being a *pittore*, or needy individual from whom little is to be extorted.

Prolonged and fatiguing walking-tours, such as are undertaken in more northern climates, will be found impracticable in Italy. Cool and clear weather should if possible be selected, and ex-

posure to the sirocco studiously avoided. The height of summer is totally unsuitable for tours of this kind.

Riding. A horse *(cavallo)*, mule *(mulo)*, or donkey *(sommāro*; Neapol. *ciucio*; Sicil. *vettura*, applied to all three animals), between which the difference of expense is trifling, often affords a pleasant and cheap mode of travelling, especially in mountainous districts, where the attendant *(pedone)* also acts as a servant for the time being. Side-saddles for ladies are also generally procurable. A bargain should be made previously, *tutto compreso*, a gratuity being added if the traveller is satisfied.

VII. Hotels.

First Class Hotels, comfortably fitted up, are to be found at Naples and some of the places in its vicinity, at Brindisi, Palermo, Messina, Catania, and Acireale, the landlords of many of them being Swiss or Germans. Rooms 2½-5 fr., bougie 75 c. - 1 fr., attendance 1 fr., table d'hôte 4-6 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with regard to pension (8-10 fr. per day for each person). Visitors are expected to dine at the table d'hôte; otherwise they are charged more for their rooms, or are informed that they are engaged by other travellers. French is spoken everywhere. Cuisine a mixture of French and Italian. — The numerous Pensions in or near Naples, often kept by English or German ladies, are usually comfortable, clean, and moderate. Passing travellers are received at many of them even for a day or two.

The Second Class Inns, as in Northern and Central Italy, generally have a trattorīa in connection with the house. Room 1½-3, light and attendance 1 fr. per day. Enquiry as to charges, however, should always be made beforehand; and in bargaining for a room the 'servizio e candela' should not be forgotten. An extortionate bill may even be reduced though no previous agreement has been made, but this is never effected without long and vehement discussions.

Attendance, exclusive of boots and commissionnaire, is usually charged in the bill at the best hotels. In the smaller inns it is generally included in the charge for rooms; but if not, 1 fr. per day may be divided between the waiter and the facchino, or less for a prolonged stay. Copper coins are never despised by such recipients.

The popular idea of cleanliness in Southern Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in hotels and lodgings of the best class; but those who quit the beaten track must be prepared for privations. In the village-inns the pig *(animale nero)* is a privileged inmate, and the poultry are freely admitted. Iron bedsteads should if possible be selected, as being less infested by the enemies of repose. Insect-powder (*polvere di Persia*, or Keating's; better procured before leaving home) or camphor should be

plentifully sprinkled on the beds and on the traveller's clothing in places of doubtful cleanliness. The *zanzāre*, or mosquitoes, are a source of great annoyance, and even of suffering, in summer and autumn. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (zanzariēri) round the beds, masks for the face, and gloves are used to ward off the attacks of these pertinacious intruders. The burning of insect-powder over a spirit-lamp is also recommended, and pastilles for the same purpose may be purchased at the principal chemists'. A weak solution of carbolic acid is efficacious in allaying the irritation caused by the bites.

A list of the Italian names of the ordinary articles of underclothing *(la biancheria)* will be useful in dealing with the washerwoman: shirt (linen, cotton, woollen), *la camisca (di tela, di cotone, di lana)*; collar, *il collare*; cuff, *il manichino*; drawers, *le mutande*; woollen undershirt, *una giuba di fianella*; petticoat, *la sottana*; stocking, *la calza*; sock, *lo scappino*; handkerchief (silk), *il fazoletto (di seta)*. To give out to wash, *dare a bucato (di bucato*, newly washed); washing-list, *nota*; washerwoman, laundress, *la lavandaja*, *la stiratrice*.

VIII. Restaurants, Cafés.

Restaurants *(trattorīe)* are chiefly frequented by Italians, and by travellers unaccompanied by ladies. Dinner may be obtained *à la carte* at any hour between 12 and 7 or 8 p. m., for $1\frac{1}{2}$-5 fr.; or a repast *(pasto)* may be ordered at the fixed price of 3-5 fr. for each person. The waiters expect a gratuity of 2-5 soldi, or about 1 soldo for each franc of the bill. The diner who desires to keep his expenses within reasonable limits should avoid ordering dishes not included in the bill of fare.

List of the ordinary dishes at the Italian restaurants: —

Minestra, or *Zuppa*, soup.
Consumè, broth or bouillon.
Zuppa alla Santè, soup with green vegetables and bread.
Riso con piselli, rice-soup with peas.
Risotto, a kind of rice-pudding (rich).
Maccaroni al burro, with butter; *al pomidoro*, or *alla Napolitana*, with tomatas, see below.
Manzo, beef.
Lesso or *bollito*, boiled meat.
Fritto, fried meat.
Frittura mista, liver, brains, artichokes, etc., fried together.
Frittata, omelette.
Arrosto, roasted meat.
Bistecca, beefsteak.
Coscietto, loin.
Arrosto di vitello, or *di mongana*, roast-veal.
Testa di vitello, calf's head.
Fégato di vitello, calf's liver.
Costoletta or *bracciolетta di vitello*, veal-cutlet.
Patate, potatoes.
Quaglia, quail.
Tordo, field-fare.
Lōdola, lark.
Sfoglia, a kind of sole.
Antepasto, *principi alla tavola*, or *piattini*, hot relishes.
Funghi, mushrooms (often too rich).
Presciutto, ham.
Salami, sausage.
Pollo, or *pollastro*, fowl.
Gallotta, turkey.
Umidi, meat with sauce.
Stufatino, ragout.
Erbe or *legumi*, vegetables.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cavoli fiori, cauliflower.
Fave, beans.
Fagiuolini, French beans.
Sale, salt.
Pepe, pepper.
Mostarda, simple mustard.
Senāpe, hot mustard.
Ostriche, oysters (good in winter only).
Frutta or *Giardinetto*, fruit-desert.
Crostata di frutti, fruit-tart.
Crostata di pasta ,sfoglia, a kind of pastry.
Fragole, strawberries.
Pera, pear.
Pomi or *mele*, apples.

Persiche, peaches.
Uva, bunch of grapes.
Limone, lemon.
Arancio or *Portogallo*, orange.
Pane francese, bread made with yeast (the Italian is without).
Finocchio, root of fennel.
Formaggio, or in S. Italy *caccio*, cheese.
Vino rosso or *nero*, red wine; *bianco*, white; *asciutto*, dry; *dolce*, sweet; *vino del paese*, wine of the country.

The *Maccaroni* of Naples is much esteemed, but is generally hard, and should therefore be ordered 'ben cotti'. It is usually flavoured with *pomi d'oro* (tomatas), of which the Neapolitans are very fond. *Sea-fish* and *ragosta*, a kind of lobster, excellent. Shell-fish-soup *(zuppa di vongole)*, a good but indigestible dish.

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices. Café noir *(Caffè nero)* is most commonly drunk (15-20 c. per cup). *Caffè latte* is coffee mixed with milk before served (20-30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (30-40 c.). The usual viands for lunch are ham, sausages, cutlets, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices *(sorbetto*, or *gelato)* of every conceivable variety are supplied at the cafés, particularly at Naples, at 30-90 c. per portion; or half-a-portion *(mezza)* may generally be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges; *di caffè*, of coffee), is chiefly in vogue in the forenoon. The waiter *(cameriere)*, whose accuracy in giving change is not always to be relied on, expects a fee of 5-10 c.

Cigars in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Vevays*, *Cavours*, *Napolitani*, etc.) vary from 5 to 10 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

IX. Sights, Theatres, Shops.

Churches are open in the morning till 12 or 12.30, and generally again from 2-4 to 7 p.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. The verger *(sagrestano* or *nonzolo)* receives a fee of $^1/_2$ fr. or upwards, if his services are required.

Museums, picture-galleries, and other collections are usually open from 10 to 3 o'clock. By a law of 1875 all the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays gratis. They are closed on public holidays.

The *Museo Nazionale* at Naples, for instance, is closed on New Year's Day, Epiphany (6th Jan.), the king's birthday (14th Mar.), Easter Sunday, Ascension Day, Corpus Christi, Festa dello Statuto (first Sunday in June), Day of SS. Peter & Paul (29th June), Assumption of the Virgin (15th Aug.), Birth of the Virgin (8th Sept.), St. Januarius (14th Sept.), All Saints' Day (1st Nov.), Feast of the Conception (8th Dec.), and on Christmas Day.

Theatres. The performances at the larger theatres, beginning at 8, 8.30, or 9, and ending at midnight or later, consist exclusively of operas and ballets, the first act of an opera being

usually succeeded by a ballet of three or more acts. The pit *(platea)*, to which holders of the ordinary *biglietto d'ingresso* are admitted, is the usual resort of the men. For the reserved seats *(scanni chiusi, sedie chiuse, poltrone, posti distinti)* and boxes *(palco)* additional tickets must be taken. Ladies of course engage a box, or at least reserved seats. The former must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is recommended for the sake of familiarising the ear with the language. Performances in summer take place in the open air. — The theatre is a favourite evening resort of the Italians, and silence during the performance of the music is never very strictly observed.

Shops rarely have fixed prices. As a rule two-thirds or three-quarters of the price asked should be offered (comp. p. 26). The same rule applies to artizans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

X. Reckoning of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused in all the larger towns, except by the lower classes, but is still almost universally employed in the country, especially in Sicily. The ordinary reckoning of other nations is termed *ora francese*.

The moment of the sun's disappearance below the horizon is 'half past 23 o'clock'; the twilight lasts about half-an-hour, after which it is '24 o'clock', or the close of the day, when 'Ave Maria'

		By Ital. time				By Ital. time		
		our noon is	our midnt. is	Ave Maria or 24 o'cl. is our		our noon is	our midnt is	Ave Maria or 24 o'cl. is our
Jan.	1—12.	19	7	5	July 1—12.	16	4	8
	13—31.	18 3/4	6 3/4	5 1/4	13—31.	16 1/4	4 1/4	7 3/4
Feb.	1—15.	18 1/2	6 1/2	5 1/2	Aug. 1—15.	16 1/2	4 1/2	7 1/2
	16—24.	18 1/4	6 1/4	5 3/4	16—25.	16 3/4	4 3/4	7 1/4
	25—28.	18	6	6	26—31.	17	5	7
March	1— 5.	18	6	6	Sept. 1— 5.	17	5	7
	6—15.	17 3/4	5 3/4	6 1/4	6—16.	17 1/4	5 1/4	6 3/4
	16—26.	17 1/2	5 1/2	6 1/2	17—27.	17 1/2	5 1/2	6 1/2
	27—31.	17 1/4	5 1/4	6 3/4	28—30.	17 3/4	5 3/4	6 1/4
April	1—10.	17 1/4	5 1/4	6 3/4	Oct. 1—10.	17 3/4	5 3/4	6 1/4
	11—20.	17	5	7	11—20.	18	6	6
	21—30.	16 3/4	4 3/4	7 1/4	21—31.	18 1/4	6 1/4	5 3/4
May	1—15.	16 1/2	4 1/2	7 1/2	Nov. 1—15.	18 1/2	6 1/2	5 1/2
	16—31.	16 1/4	4 1/4	7 3/4	16—31.	18 3/4	6 3/4	5 1/4
June	1—30.	16	4	8	Dec. 1—31.	19	7	5

is rung. The following hours are usually called 'un ora di notte', 'due ore di notte', etc. This troublesome mode of calculation would necessitate a daily alteration of every time-piece in the kingdom, but it is thought sufficiently accurate to alter the hour of Ave Maria by a quarter of an hour about once a fortnight. The accompanying table shows the Italian compared with the ordinary hours.

XI. Postal Arrangements.

Post Office. The address of letters, whether *poste restante* (Ital. *ferma in posta*), or to the traveller's hotel, should in all cases be simple and distinctly legible, all superfluous titles being omitted. In asking for letters it is advisable to show one's visiting-card, and to see that a proper search is made among the poste restante letters.

Postage-stamps *(francobolli)* are sold at many of the tobacco-shops. A letter of 15 grammes ($^1/_2$ oz., weight of about 3 soldi) to any of the countries included in the postal union 25 c.; post-card *(cartolina postale)* 10 c.; book-post *(stampe sotto fascia)* 5 c. per 50 grammes; registering *(raccomandazione)* 25 c.

Letters by town-post 5 c.; throughout Italy 20 c. prepaid, 30 c. unpaid; post-cards 10 c., with card for answer attached 15 c.

In the larger towns the post-office is open daily (including Sundays and holidays) from 9 a. m. to 10 p. m.

Telegram of 20 words to Great Britain 10 (London 9) fr., France 4, Germany 5, Switzerland 3, Austria 3 or 4, Belgium 5, Denmark $7^1/_2$, Russia 11, Norway $8^1/_2$, Sweden 8 fr. — To America from $3^3/_4$ fr. per word upwards, according to the distance.

In Italy, 15 words 1 fr.; with special haste *(telegrammi urgenti)* 5 fr.; each additional word 10 or 50 c. — Registered telegrams may be sent at double charges.

XII. Climate and Health of Naples.

Climate. The hills in the vicinity of Naples only afford it partial protection against the winds. The *Posilipo* and the heights of *S. Elmo* and *Capodimonte* shelter it tolerably well on the N.W. and N.; but the N.E. *(Tramontana)*, S.E. *(Scirocco)*, and S.W. *(Libeccio)* winds are opposed by no such natural barrier. The alternation of these air-currents from the N. and S. exercises the most material influence upon the temperature of the different seasons at Naples, and is the usual cause of the extreme variations which sometimes occur in the course of a single day. The month of *September* and the first half of *October* form as a rule a favourable season for a visit to Naples, the mean temperature being about 70° Fahr., and the sky generally bright and cloudless. In *November* the rainy S. wind prevails, while in *December*, during which the N. wind blows, many fine days are enjoyed. The mean winter temperature is about 50°, but in the cold nights of *January* the thermometer

sometimes sinks 5-6° below freezing-point. Snow seldom falls in Naples itself, but the top of Mt. Vesuvius is often covered with snow during the winter rainy season. Fogs are very rare. Towards the end of January, or in *February* at latest, the S. winds again predominate, and a rainy season sets in, which often lasts till April. *March* resembles an English April in its changeableness, while *April* (mean temperature 60°) is perhaps the most delightful month of the whole year. *May* (68°) is also an exceedingly pleasant month. In *June*, *July*, and *August* the prevalent winds are from the N. and N.E., and the weather is extremely dry and sultry. The heat sometimes rises to 100° (mean 72-77°), but is pleasantly tempered by the S. wind, which rises in the forenoon and blows till about 4 p.m., an advantage unknown at Rome or Florence.

Health. The sanitary condition of Naples is on the whole not unsatisfactory, and epidemics have not shown themselves so deadly here as in many large towns in cooler climates. This is doubtless owing to its constant ventilation by the various winds; but the traveller must be on his guard against the sudden changes of temperature occasioned by these otherwise beneficial currents.

Rooms facing the S., such as are easily obtained in the *Str. S. Lucia* and *Str. Chiatamone*, are absolutely essential for the delicate, and highly desirable for the robust. Those, however, who object to dust and wind should avoid these localities. Another point to be observed is that the drains emptying themselves here into the sea pollute the air very perceptibly when the wind blows inshore. If diet be properly attended to, there is probably not so much risk of typhus fever arising from this cause as is sometimes imagined; but delicate or nervous persons had better choose one of the hotels or pensions in the *Corso Vittorio Emanuele*. For a prolonged stay the parallel streets to the N. of the Riviera di Chiaja (*S. Maria in Portico*, *S. Teresa*, *Cavallerizza*, etc.), may be recommended as sheltered, free from dust, and sufficiently well ventilated. The upper floors of the houses are often damper than those on the ground-floor, owing to the thinness of the walls. Care should be taken to see that all the doors and windows close satisfactorily. Travellers should be provided with a supply of warm clothing, and should be careful not to go out in the evening too lightly clad. Natives are generally much less negligent of these precautions than strangers.

The water of Naples is obtained partly from aqueducts and partly from cisterns. It is of very indifferent quality, and, though rendered more palatable by the addition of snow or ice, cannot in this way be made any purer or more wholesome. — Attention to the above hints will generally enable the traveller to ward off illness, but should continued diarrhœa or other serious symptoms occur, no time should be lost in summoning a physician.

ANCIENT ART,

from the German of

Prof. Reinhard Kekulé.

We store
The sculptured relics of the Past,
And deplore
The beautiful as lost at last.

The traveller whose attention is directed to the treasures of the National Museum at Naples, to the relics of antiquity scattered throughout Southern Italy and Sicily, and who, possibly setting foot on the soil of Attica, finds himself, if favoured by fortune, in the presence of her glorious ruins — has in all probability had his appetite whetted in Rome, and has there collected such data as he will readily apply to all that presents itself as new to his observation. But even he who turns himself at once to the contemplation of an heritage of antiquity such as that comprised in the favoured regions of Campania and Sicily has the promise of a rich and abundant harvest, if he but know how to prize its fruits.

The National Museum partakes in many of its departments of the same character as the Vatican with its Statue world, and includes many works in marble which have indeed been brought thither from Rome, notably those formerly belonging to the Farnese family. By the careful observer many of the statues will be recognised as repetitions of those already seen in Rome. They belong to the numerous class of copies made from renowned masterpieces, which in the old Roman time were indispensable adjuncts to a display of wealth and refinement. Many of these marbles betray, owing to a certain redundancy and pliancy of outline, a taste peculiar to people of these coasts upon which Nature has lavished her choicest gifts. The exquisite Greek coins remind us that we are in a land that was once the thriving and envied seat of Greek culture: innumerable tripods, candelabra, lamps, braziers, jars, jugs, caskets, bracelets, needles, house and kitchen-utensils of all kinds, weapons of warriors and gladiators, the numerous figures in bronze, above all a stately array of some hundreds of wall-paintings, unique in the world, indicate with sufficient clearness that here are col-

lected the results of excavations which present as in a mirror a complete and charming picture of ancient life, and that we are in the immediate neighbourhood of Pompeii, Herculaneum, and Stabiæ, long buried at the foot of Vesuvius.

His first impression of purely Greek art the Northern traveller in Italy receives at *Paestum*. The drive through a lonely, insecure country; the picturesque beauty of the ruins and landscape with the glittering sea in apparently close proximity; the melancholy reflection that these proud temples before their decay looked upon a thriving Hellenic city amid the smiles of nature, instead of a fever-stricken pestilential wilderness: all this serves so to excite the susceptibility of the beholder, that he will find the impression produced by these ruins, conspicuously that of the Temple of Jupiter, almost more overpowering than even the spectacle of the Roman forum. There the scale, the solidity and splendour of the edifices, as well as the surpassing wealth of form and sculptured ornament, are imposing. Here the architecture appears externally poor in merely superficial decoration: poorer than it had originally been. The coating of stucco, so fine and firmly set that it gave to the porous limestone a surface smooth as marble, is shattered and weather-stained, the forms themselves have extensively suffered; wind and weather have obliterated the coloured leaves which decorated the heavy collars of the capitals together with all that gay adornment bestowed according to Greek custom. But precisely in this absence of adornment, in a simplicity which brings to view only what is indispensable and essential, does this stern Doric temple with its dense array of mighty columns, with its lofty and ponderous entablature and far-reaching projection of cornice, in the clear and simple disposal of the masses, in solemnity and strength of proportion, in beauty and distinctness of outline, present itself as a revelation of the spirit of Greek architecture, which so fills us with amazement that we are apt to overlook the very slight expenditure of material space employed to produce this incomparable impression of grandeur and sublimity. One who has seen the ruins of Paestum will have the more pleasure in examining less impressive mementoes of the Greek ages from the city dedicated to Poseidon — the fine monumental paintings from Pæstum in the National Museum of Naples: Warriors departing for the combat whence they are never to return.

The Temple of Poseidon at Pæstum is ascribed to the close of the 6th century B.C. From a far remoter past, however, dates the fragment of art-history which we are enabled to trace in *Selinunto*, although it cannot of course be deciphered on the spot from its ruins alone. The imagination is less severely taxed to supply all that is lost to the beauteous ruins in *Segesta* and *Girgenti*. In Selinunto the effects of earthquakes have been so destructive that a clear conception of the temples can only be attained by reference

to the architects' plans and drawings. The sculptures belonging to these temples, brought to light by recent excavations, are to be found in the Museum of Palermo. The oldest temple, usually distinguished by the letter *C*, is that on the Acropolis. This was probably dedicated to Apollo as god of succour, and was erected immediately subsequent to the foundation of the city, an event assigned variously to B.C. 651 and B.C. 628. The neighbouring and northernmost temple of the Acropolis, *D*, presumably sacred to Athena, is scarcely more recent. In the three metope-reliefs which belong to the first-named temple *C*, scarcely a trace of Grecian beauty is discernible; indeed they are almost ludicrously primitive and rude. And yet they afford an instructive insight into the rudimentary **Sculpture of the Greeks.** Possibly, in the place for which they were designed, aloft between the triglyphs of a Doric frieze, and set in a framework of strong and clearly defined architectural lines, the reliefs may have had a less repulsive effect. But it is curious to observe how the same stage in art which had in architecture attained to an essentially coherent system, primitive perhaps in its severity and unwieldiness, yet conveying the impression of harmony in its completeness, should in the rendering of such figures as would contribute to its architectural ornamentation be beset by a childish restraint and uncertainty of aim; how the same eye that watched over the ordered arrangement of each part and proportion as well as the delicate rendering of each line and ornament of the building, could be content to give representations of mythical events, which, as it appears to us, must have exhibited an aimless and startling conspicuousness and a grotesque vivacity, entailing the disfigurement of the human form and the entire sacrifice of natural proportion. And yet in these characteristics lies the germ of a mighty future, in the religious enthusiasm which animated the artist as he strove to give intelligible expression to the sacred history which he had to relate, in the independence and directness with which he embodied its purport in sculptured forms. Not that we can suppose such scenes to have been altogether new to him. He might have seen them in other places and in earlier times. But he had to mould them anew and from his own individual resources, without available pattern, and without that readiness in execution which the hand can only acquire by frequent exercise. The head of Medusa alone, this earliest figurative expression of destruction and horror, is clearly and unfailingly pourtrayed. To the artist as well as his contemporaries this poverty in execution was not apparent. Their successors were not slow to make far different pretensions. If a kind fate had preserved the single statue of the youthful god that stood in the sanctuary, or at some future time should discover it to us, we should probably be overwhelmed with astonishment at the contrast presented by the statue to the reliefs. At a time when such

reliefs as these were possible, Greek art had already possessed itself of a definite type for the statue of Apollo, and for the youthful form generally, in archaic stiffness, but conformable with the law of nature in shape and proportion; while by constant comparison with nature it continued to gain in purity and truthfulness.

By the same process representation in relief is gradually ennobled. Offences against proportion and drawing are more easily overlooked in relief than in a lifesize work in the round; the susceptibility of the eye moreover is more readily forgotten in the interest excited by the pictorial narration. The monuments of Selinunto are pre-eminent in the opportunity they afford for observing on the spot what has sprung from these beginnings. Of the group on the Eastern hill the Temple *F* in point of time is next to those of the Pæan Apollo and of Athena. Then come Temple *G*, likewise dedicated to Apollo, one to Juno *E*, and lastly Temple *A*, occupying the Acropolis. Temple *F* still belongs to the 6th century B.C., a period when the building of the Apollo Temple *G* had begun, to be completed at a later period. The Heræum (Temple of Juno) *E* and temple *A* date from the middle of the 5th century B.C. or not much later. Two halves of metope-slabs have been brought to light which adorned the temple *F* (a god and goddess contending with giants), and four similar slabs from the Heræum are so far preserved that they furnish a sufficiently intelligible representation of Zeus and Hera, Artemis and Actæon, Heracles and the Amazons, and Athena contending with the Giants.

In both metopes from *F* extraordinary clearness and animation again arrest the attention. The impetuous rush of the victorious goddess, the dying agonies of the fallen giant, his head convulsively thrown back, his mouth open and grinning, his utter helplessness, are rendered with a turbulence, and with an expenditure of means, which appear to us very much in excess of what is needed for clear expression, and which simply outrage instead of satisfying one's sense of the beautiful. The two art-stages to which these reliefs, and the quaint rudeness of those of the Apollo Temple on the Acropolis belong, offer a certain analogy. In both cases all available means are applied with recklessness and in excess. Those, however, at the disposal of the later artist were infinitely richer and more perfect. While his predecessor had not altogether mastered the forms of art, he had acquired a certain familiarity with them, though at the cost of much toil and trouble; but his power was so new and unwonted that he could not refrain from abusing it. The *Metopae from the Heræum* on the other hand, which mark the maturity of archaic art, show a command of expression ennobled by a fine perception of the beautiful. These qualities declare themselves most felicitously in the two compositions which represent the meeting of Zeus and Hera on Mount Ida and Artemis punishing Actæon. The expression of godlike serenity and joy which pervades the first

scene transcends all similar efforts whether of earlier or later art: while the second is scarcely less admirable from the way in which the unmistakable wildness of the subject is subdued to something like softness by modulation of movement and occupation of allotted space. The technical method employed in the more recent metopes is peculiar. In the antique vases with black figures on a red ground the men are usually black, and the women, as far as the body itself is visible, white. Here the indication of the lighter and darker flesh colour of the two sexes has superficially supplied a necessary characteristic. But the perfected art also resorted to this distinction in rendering flesh-colour. In the paintings of Pompeii the bronzed, sunburnt bodies of the men form an effective contrast to the delicate and fairer forms of the women. Something of the same kind is found in the metopes of the Heræum. As the entire temple is of tufa, they too are of the same material. Owing to the rugged and faulty nature of the material the architect resorted to a coating of stucco upon which he displayed his gaudy decoration. In the reliefs on the other hand the nude forms of the women are given in white marble. The harmony of the different portions of the reliefs, multiform as they were, was restored by a profuse application of colour, which the purely architectural accessories also required.

These beautiful reliefs, which may appear somewhat primitive in our eyes, are contemporaneous with, or perhaps even more recent than the building and plastic decoration of the Parthenon in Athens. Compared with the works of Attica they exhibit a distinctly different order of art, a Doric fashion of sculpture, which we again meet with in the older metopes from Selinunto. At a time when Greek art was in the zenith of its splendour, the Western Hellenes, who like the Greeks of Asia Minor had been once in advance of the mother-country, lost their advantage. Magna Græcia and Sicily can boast of no name comparable with those of Phidias and Polycletus. The reliefs of Selinunto have more in common with the works of Polycletus, than with those of the Attic school. In the National Museum at Naples there is a fine reproduction of the *Doryphorus* of Polycletus, from which we learn what Doric Peloponnesian sculpture was at its best; in like manner the Farnese *Head of Juno* (p. 65), surpassing all similar conceptions of the goddess in majestic severity and repressed energy, fitly affords an idea of the masterpiece of Polycletus. In a well-known passage in his history of art, Winckelmann describes perfect beauty as twofold, as having a double grace: the one as winning, — 'she descends from her eminence, revealing herself to the observant eye with a suavity devoid of self-abasement: she is not over-anxious to please, but would not be overlooked'. The other is self-satisfied and would be sought rather than court attention, — 'she holds converse only with the wise, appearing to the populace inimical and morose, she locks

within her breast the soul's vibrations, and nearly attains to the blessed repose of the divine nature: and thus according to ancient writers the greatest artists sought to pourtray her'. To those who know how to observe will be revealed beneath the morose solemnity of this Farnese Juno an impressive picture of godlike repose and majesty.

The Old Attic School is represented in Naples by the group of the tyrant-slayers *Harmodius and Aristogiton* (p. 65), a copy of that work of *Antenor* which stood in the market-place at Athens. The two Athenians rush to the attack, the sword of the younger being raised to strike; the older of the two (the head of this figure does not belong to it, the original was bearded) is at hand to protect his brave comrade, as soon as the time comes for him to interfere; and here the words of the great authority already quoted, in reference to the attributes of a severe style, are applicable: 'The drawing was impressive but hard, powerful but devoid of grace. The force of expression detracts from the beauty'... 'Art was hard and severe as the justice of the time which punished the most trifling offence with death'. Those who can retain in the eye a correct impress of forms may compare the two metopes of Temple F with this Attic group of the murder of Hippias. The same violence of action and rendering of form are observable in both. But the reliefs appear wild, almost disordered and devoid of beauty, beside the symmetrical accuracy and precision, the concentrated power, the beautiful flow of lines in the group of statues. Farther, a comparison of the finest metopes from the Hera temple with this and other Attic works will give an insight into the various phases of subtlety and grace which find a place in the collective Greek character. Above all, such a comparison will direct attention to the widely differing conditions requisite for the execution of reliefs intended for architectural decoration from those imposed upon the author of a self-contained work in the round on the grandest scale. This distinction must neither be overlooked nor too lightly estimated.

Though in the National Museum there may not be found any very pure or important example of the Attic school of Phidias' time, a succeeding school is most happily illustrated by the *Orpheus Relief* (p. 70). Orpheus is permitted to bring his consort Eurydice out of Hades and to restore her once more to the light of the sun on condition that he shall not look upon her during the passage. He has failed to fulfil this condition. Hermes, the conductor of departed souls, with gentle measured gesture takes the hand of Eurydice to consign her anew to the realm of shades. In contemplating this composition, beautiful in its simplicity as it is, hope and dismay alternately possess us. The advance of the train, Orpheus in the act of casting the fatal glance, the confiding communion of man and wife are quite unmistakable, as well as the interruption of their progress and the subsequent return of Eurydice. And here we may

pause to wonder how antique art could present powerful effect clothed in persuasive beauty, or, if subdued, yet with striking expression: and with what a modest expenditure of means she could assert 'this noble simplicity and grandeur of repose'. Even in its own time this work must have enjoyed a considerable reputation, as replicas are still to be seen in the Villa Albani at Rome and in the Louvre at Paris. The Neapolitan example is the most beautiful, and the severest too, of those extant. It may be remarked, by the way, that the inscriptions introduced, though they may be correct in the explanation they give, must be of doubtful antiquity. — By far the greater number of sculptures in Naples belong like those in Rome to a more recent period of Greek art. The prostrate *Amazon* stretched out in death, a *Dead Persian*, a *Dead Giant*, and the *Wounded Gaul*, which will be readily recognised from its resemblance to a master-piece of the Pergamenian school, the Dying Gaul in the Museum of the Capitol (the so-called dying gladiator), are parts of a votive offering of King Attalus of Pergamum at Athens, of which single figures are to be seen in Venice and in Rome.

The colossal group of the so-called *Farnese Bull* (p. 64), which brilliantly represents the Rhodian School, is more likely to arrest attention. This group will produce a powerful impression upon most beholders, and this not by force of its material bulk alone. The effect would have been even more impressive, had the work of restoration been successful, particularly in the standing female figure. It will bee worth our while to analyse the nature of this effect, as well as the forces which contribute to it. An occurrence full of horror is presented to our view. Two powerful youths are engaged in binding on the back of a furious bull the helpless form of a woman. The mighty beast is plunging violently, and in another moment will be away, hurrying the burden he is made to bear to the terrible doom of a martyr. As soon as we have attained to an accurate conception of what is passing before us, horror and dismay rather than pity take possession of us. What impels the youths to the deed? How is it that they are allowed to effect their purpose undisturbed? The answer is to be found outside the work itself. Antiope, expelled by her father, has given birth to Amphion and Zethus and abandoned them. The sons grow up under the care of an old shepherd. Antiope has yet other sufferings to endure at the hands of her relation Dirce who maltreated her. Dirce wandering on Mount Cythæron in bacchanalian revel would slay the victim of her persecutions. She bids two young shepherds bind Antiope to a bull that she may thus be dragged to her death. The youths recognise their mother before it is too late: they consign Dirce to the doom prepared for Antiope. The ancient Greeks were familiarised with this myth by a celebrated tragedy of Euripides; the subordinate work on the base, the mountain-god Cythæron decked with Bacchic ivy, and the Bacchic Cista on the ground,

would help to recall all the minor incidents of the story. A doom pronounced by the gods is executed; the fate Dirce had prepared for another recoils upon herself. But all this, or at least as much as will suffice for a satisfactory understanding of the work of art as such, cannot be gathered from the work itself. In the Orpheus relief we recognise without extraneous aid the separation of two lovers calmly resigned to their fate, their severance by the conductor of souls. An acquaintance with the exquisite legend will merely serve to enhance the thrilling emotions evoked by the sculptured forms. The Bull will excite our abhorrence if the story be not known to us; while the knowledge itself and such reflections as it would suggest could scarcely reconcile us to the cruelty of the deed, nor help us to endure without something akin to petrifaction these moments of horror. But when our thoughts are sufficiently collected to allow of our realising the event, we are again lost in admiring wonder at the aspiring courage, at the command of all artistical and technical resources possessed by the author of this sculpture which uprears itself with such unfaltering power. The base is adorned with suggestions of landscape and appropriate animal-life more elaborately than was then usual in works of this kind, although analogies are not wholly wanting. But the landscape, the figure of the mountain-god Cythæron, together with all minor accessories, are far surpassed in interest by the principal figures and their action. The lovely feminine form of Dirce vainly imploring the powerful youths whose utmost exertions scarcely suffice to restrain the infuriated beast, the vivid reality of the whole scene, the artistic refinement in the execution have scarcely yet been sufficiently admired. We readily concede to one like Welcker, who brought the finest perceptions to bear on the exposition of antique art, 'that it is impossible to attain to the highest excellence in any particular direction without at the same time postponing one or other consideration of value'. That which was esteemed as the highest excellence, the goal which must be reached at the cost of all other considerations, has varied with successive epochs of Greek art. In the present case repose and concentration are sacrificed to the overwhelming effect of a momentary scene. Even at a time when restoration could not have interfered with the original design, the impression of a certain confusedness must have been conveyed to the spectator, at least at the first glance. It is eminently characteristic of this group 'that it powerfully arrests the attention at a point where an almost wild defiance of rule declares itself. The contrast presented in the scene — the terribly rapid and unceasing movement as the inevitable result of a momentary pause, which the artist with consummate boldness and subtlety has known how to induce and improve, give life and energy to the picture in a wonderful degree'. But Welcker himself, from whom these words are borrowed, reminds us how this group first arrests

attention 'by the uncommon character of its appearance'. The group of the Bull assuredly displays excellences which belonged to the antique of every epoch, especially the intuitive perception that truth in the sphere of art is not identical with an illusory realism. The conception of this group proceeds from a complete apprehension of the subject to be embodied. But this fulness of apprehension is derived from the Tragedy. From the very beginning plastic art and poetry have been as twin streams springing from one source and flowing separately, yet side by side. Often indeed their waters have met and mingled. But it was long e'er the tide of poetry seeking a separate channel helped to feed the sister stream. The scene presented to us by this Farnese group was illustrated by Euripides long before its embodiment by plastic art in his tragedy, where Dirce's death is related by the messenger. The artist found material for his inventiveness at hand, which his fancy, passionately stimulated, presently endowed with plastic form and life at a moment which promised 'an uncommon appearance', a majestic and overpowering effect which should command astonishment and admiration. We have already attributed the Farnese group to the Rhodian School in speaking of the origin and development of art. It was the work of two sculptors Apollonius and Tauriscus of Tralles in Asia Minor; for, according to the Roman author Pliny, the group is identical with one by these artists which was brought to Rome from Rhodes, and in all probability found its way thence to Naples. — The colossal group of a man who bears away the dead body of a boy on his shoulders is usually ascribed to the Rhodian School. It has been described as Hector with the body of Troilus. But the corpse of a beloved brother saved from the battle-field would hardly be seized in such fashion. It would rather appear to be that of a victim borne away in triumph by a ruthless victor.

In Naples we have a number of instructive examples of the two styles which are frequently designated as an antique Renaissance, the New-Attic School, and the School of Pasiteles; of the latter in the bronze figure of *Apollo playing the Lyre* from Pompeii, and in the archaic simplicity of the affecting group of *Orestes and Electra;* of the former in the *Vase of Salpion*, or better still in the *Aphrodite from Capua*, the so-called *Psyche*, and similar works. In Naples abundant opportunity will be found for continuing the study begun in Rome of the heroes of an ideal world, of portraits (among which the mild and melancholy head of *M. Brutus*, the murderer of Cæsar, is conspicuous), sarcophagus-reliefs, or whatever else may especially engage the attention. Probably, however, curiosity and interest will be most excited by the appearance of antique paintings from Pompeii and the neighbouring cities of Campania buried at the foot of Vesuvius.

The history of **Greek Painting** presents a problem difficult of solution. Happily we have outlived the superstition that the

people amongst whom the Parthenon arose, and who gave birth to a sculptor such as Phidias, should have contributed in painting nothing worthy of record. What we most desire, however, is still wanting. We are not in possession of any work by a master of the art; but only of the products of a subordinate and mechanical art, and these only from a single and comparatively recent period.

The greatest painter of the older time — and probably one of the greatest artists of all times — was Polygnotus, a native of Thasos. He lived for the most part in Athens, where he was presented with the rights of citizenship, and was, though a contemporary of Phidias, his senior. As Phidias was a favourite of Pericles and employed by him, it would appear that Polygnotus was a protégé of Cimon. Pausanias, the Greek author of travels (in the time of Antoninus), had seen two large paintings by Polygnotus covering the wall in Delphi, and has minutely described them. In the one the fall of Troy was represented, in the other scenes from the nether world. In the first the Trojan Cassandra is the centre figure. Ajax has offered violence to her: she sits on the ground, in her hand the image of the insulted Athena; around her the Greek heroes are sitting in judgment upon Ajax. In the background is the citadel of Troy, the head of the wooden horse reaches above its wall, which Epeios, the builder of the horse, is about to demolish. Right and left of the central group are scenes of destruction; heaps of the slain, the savage Neoptolemus still persisting in his work of slaughter, captive women, and terrified children; nor were more inviting scenes wanting. Close to the captive Trojan women Æthra was seen, the liberated slave of Helen, and farther back the tent of Menelaus is taken down and his ship equipped for departure. On the other side of the picture was recognised the house of Antenor, which the Greeks had spared, while he himself and his family make ready to quit their desolated home and depart for foreign lands. Thus the entire centre of the composition has reference to the crime committed after the conquest, which called aloud for punishment by the gods; these scenes of death and horror were enclosed at the extremities by more peaceful incidents — the horror of the lower world whose shades envelope renowned heroes and heroines; Odysseus compelled to descend to the abode of the departed — all this Polygnotus combined in one grand picture, skilfully alternating peace and the torments of hell, prodigious ghastliness and tender grace. Polygnotus had not only embodied in these pictures the mythical matter with which religious rites, epic poem, vulgar tradition and humour, as well as the earlier works of plastic art, could furnish him; not only had he animated this material with captivating motives strongly appealing to the beholder's imagination; but he had, as may still be recognised, while painting, asserted his power as a poet and supplied much that was original in the realm of fancy. The technical means at the disposal

of Polygnotus were so limited, so simple and antiquated, that in the Roman times admiration of his pictures was ridiculed as a conceit of dilettantism — just as at one time it was customary to scoff at the admirer of Giotto. Nevertheless with these simple means, Polygnotus could express himself with so much clearness, so nobly and sublimely, that Aristotle boasted of him that his forms were more noble and grander than were commonly seen in life, while the painter Pauson presented men worse than they really were, and Dionysius was true to nature. Having regard to these separate qualifications he suggested that the youthful eye should receive its impressions from Polygnotus and not from Pauson. In later times the beauty of Polygnotus' pictures continued to charm: in the second century A.D. his Cassandra supplied an author of refinement and penetration, like Lucian, with the material for a description of feminine beauty.

While the fame of Polygnotus and his contemporaries rested principally on wall-paintings, later critics would maintain that those of his successors who first produced artistic effect in portable pictures were the only true painters. As the first painter in this sense the Athenian Apollodorus may be named. The work which he began was completed by Zeuxis of Heraclea and Parrhasius of Ephesus. We still possess a description by Lucian of the Centaur family by Zeuxis. The female Centaur reclines on the grass, the human upper part of the body being raised and supported by the elbow. One of her two infants she holds in her arms giving it nourishment in human fashion; the other sucks as a foal her teats. The male Centaur looks down from above. He holds in his right hand a lion-cub which he swings over his shoulder as if jokingly to frighten his young ones. 'The further excellences of the picture,' modestly continues Lucian, though evidently an accomplished connoisseur, 'which to us laymen are but partially revealed, which nevertheless comprise the whole of art's resources, correct drawing, an admirable manipulation and mingling of colour, management of light and shade, a happy choice of dimension, as well as just relative proportion of parts to the whole, and the combined movement of the composition — these are qualities to be extolled by one of art's disciples who has mastered the subject in its detail'. This eloquent description by Lucian has been made the subject of a spirited drawing by Genelli. Unfortunately no such record of Parrhasius' works remains. The credit of having first applied symmetry, i.e. probably the systematic regard for the proportion recognised by later leaders in art, to painting, is claimed for Parrhasius, as well as delicacy and grace in the artistic rendering of the countenance and hair. He is said, too, to have been supreme in the management of contour. But in later times Parrhasius was esteemed simple as a colorist compared with Apelles.

The authors to whom are ascribed most of the notices of painters

that we possess, distinguish different schools. The Helladic School included the painters of Athens and those of the mother-country of Greece along with those of Sicyon. But owing to the pre-eminence achieved for Sicyon by the painter Eupompus, the Helladic school was again subdivided under the title of *Sicyonic* and *Attic* or *Attic-Theban*, after certain artists of these schools. To this, or these schools rather, was opposed the Asiatic (Ionic). *Pausias*, whose name is known to us by Goethe's exquisite poem, was one of the Sicyonian School, and, so, it appears, was that spirited painter *Timanthes*, whose best-known work was his Iphigenia. She stood at the altar ready to be sacrificed, surrounded by the heroes of the Grecian camp, in whose persons, according to the character of each and with due regard to appropriateness, was pourtrayed every degree of mental anguish. Agamemnon himself veiled his head. *Nicomachus*, *Aristides*, *Euphranor*, likewise renowned as sculptor and master of heroic representation, and *Nicias* the friend of Praxiteles belong to the Theban-Attic school. Amongst the pictures of Aristides was one of a woman wounded during the siege. She is dying while her infant still clings to her breast. In the expression of the mother's countenance could, it was thought, be read the fear lest her blood should be mingled with the milk the child was sucking. — The most brilliant master of the Ionic school — though he had had the advantage of studying his art in Sicyon — the most renowned indeed of the painters of antiquity, was Apelles, the contemporary of Alexander the Great, and incomparable in his power of expressing grace in all its forms. As yet we are not in possession of any distinct clue to the character of his most esteemed works, of Artemis, with her band of attendant Nymphs clustering around her, hurrying to the chase, nor of Aphrodite rising from the sea. We are more fortunate in the instance of two younger painters, *Aëtion* and *Timomachus*. Of the nuptials of Alexander by Aëtion we have again a masterly description by Lucian, with which all are acquainted who have seen the beautiful Raffaelesque composition in the Palazzo Borghese at Rome. The Medea of Timomachus is to be traced in a series of imitations or reminiscences, on monuments of different kinds, but most remarkably in a mutilated picture from Herculaneum, and again in another perfectly preserved from Pompeii.

The services thus rendered us by the Campanian towns in bringing to light the works of Timomachus encourage us to hope that they may be repeated in the case of other Greek celebrities. It is in fact concluded with a considerable show of probability that in the Pompeian representations of the liberation of Andromeda by Perseus are to be recognised influences of a picture by Nicias. It has frequently been attempted with much pains, and with aid of more or less audacious assumptions and combinations, to contrive copies of these renowned Greek masters, and when after all it has

been found that such efforts are for the most part vain and futile, it has been urged in explanation of the failure that our acquaintance with celebrated cabinet-pictures is too limited. We must, then, however unwillingly, accept the conclusion that anything more than a very qualified belief in Pompeian pictures is impossible. They are invaluable as a clue to many qualities which were common to the painting of antiquity; invaluable, too, because they assuredly possess, in obedience to the unvarying traditions of antique art — which having taken a theme in hand would work it out to the last possible variation — a wealth of imagery and redundance of lineament which connect them more or less closely with the works of the great masters. But it is scarcely to be wondered at that the authenticity of copies from celebrated cabinet-pictures of the best period should be so rarely established, or wear even the appearance of probability; it were a wonder indeed if so much could be accomplished.

Demosthenes reminds his countrymen in scathing words how in the palmy days of Athens the noblest edifices were erected in honour of the gods, while the dwellings of the most distinguished Athenians were simple and inconspicuous as those of their neighbours. Even at the time these words were spoken a change had come over Greek life. For the stern sublimity of the creations of an earlier time, Art had substituted a milder and more effeminate type of divinity, nor did she now disdain to enter the abodes of men. The splendour which had been reserved for the gods, now found its way into private dwellings. What at first had been a bold innovation and an exception, presently grew into a universal requirement. From the epoch of culture inaugurated by Alexander onwards, sculptor and painter alike contributed to the artistical beauty and sumptuous adornment of dwelling-houses. Inventiveness, displayed in the designing and ornamentation of household furniture of every kind, followed as a matter of course, and though in Athens and Hellas expenditure in this way remained moderate, in other great cities, as Alexandria in Egypt and Antioch in Syria, artist and handicraftsman alike vied with the wealth and luxury of the inhabitants, not only in beautifying the cities externally, but in lavishing upon the dwelling-houses of the rich the utmost attainable splendour. Plans were extended and adapted to the employments and highest enjoyment of life; floors, walls, and ceilings were arranged and decorated in ever new and varying style. Then decoration in stucco and painting was supplemented by mosaic work which enlivened the floors with an effect as charming as that of painting; nor was it long restricted to the floors. Along with other elements of culture the Roman world had borrowed from the Greek the beautifying of their houses, and as movement is never absolutely suspended, this taste received in Roman times a farther impetus in its original direction. We may safely assume, however, reasoning from analogy,

that it departed farther and farther from the purity and harmony of the Greek pattern.

In the picture which **Pompeii** presents as a whole we see the last trace of that combined art and beauty which with the later Greeks permeated life in every vein and in all its phases: a feeble and faded picture it must remain, however active the fancy may be in investing it with attributes belonging to Hellenic art in the zenith of its splendour. From an earlier period, when the influence of the Greek was more directly felt, we have not received much from Pompeii that is instructive. The general impression is derived from the restorations consequent on the earthquake of the year A.D. 63. The great mass of decoration is the work of the sixteen years intervening between A.D. 63 and the town's final destruction in A.D. 79, and was in the newest fashion then prevailing in Rome, but necessarily on a scale commensurate with the resources of a provincial town. As the Roman senate had ordered the rebuilding of the town, the pay of handicraftsmen would doubtlessly be attractive enough. The houses were made habitable with the utmost despatch, and received their decorations with the same haste. It is impossible but to believe that the greater number of houses were thus completed by a comparatively small number of masters with their staffs of workmen. They had their pattern-books for the decoration of entire rooms and walls, as well as for simple pictures, and they resorted to these pattern-books more or less according to their need or fancy. The favourite motives and forms were so familiar to them that they had them literally at their fingers' ends: with incredibly certain and facile hand, and without concerning themselves about means or method, they fling their gaud and glitter over the naked walls. And very captivating is this stirring picture-pattern world which moved obedient to their will. Vistas of airy fantastical forms architecturally disposed and decked with wreaths and garlands delusively mask the narrow limits of the allotted space; while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief, and whether winged or otherwise are always lightly and surely poised. Here and there lovely maidens are seen dancing in mid-air; Erotinkles on the strings of the lyre which Psyche holds; Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers and fruits people this airy realm of fancy. Separate pictures at intervals engage the attention. They tell the story of the handsome but unsusceptible Narcissus, of Adonis the favourite of Aphrodite, whose early loss the goddess bewails with Eros, of Phædra's shameless passion for Hippolytus; the loves of Apollo and

Daphne, of Ares and Aphrodite, Artemis and Actæon, Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigenia — but even these are rendered with an effect of sensuous beauty so entrancing that they are lost in the gladsome world of exuberant life about them. Mere tragedy, mere convulsive effort, acquired no enduring power over the senses: they are rather beguiled by the remembrance of some captivating legend, some transient impulse, a throb of compassion, which infuse a wholesome element into pictures abounding with expressions of rapturous delight. Where passion exerts itself it is but for the moment — the power of love for good or evil, the beauty of the human form, moments of bliss whether of mortals or the immortals — such is the material for an ever-recurring theme. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories grave and gay, still life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The liveliest impression is made by the best examples of figures separately poised on the walls. Curiosity is most excited by the separate pictures; they are the last remnant of the historical painting of the old world. They cannot, however, enable us to form a just estimate of the works of the greatest ancient masters. If genuine and adequate copies of celebrated cabinet-pictures from the best period were to be found amongst Pompeian decorations it would be by an accident altogether exceptional and capricious. The artist-bands who subsequently to the earthquake of A.D. 63 pushed their work so easily and so rapidly had neither these cabinet-pictures nor the genuine and adequate copies to guide them, but simply the drawings of their pattern-books.† Thoroughly trained as they were mechanically to the work, they turned their sketches

† There have been long-standing differences of opinion about the mechanism of painting practised in Pompeii. A solution of the problem is the result of researches conducted by the painter O. Donner (in a work published by Prof. Helbig, entitled 'Wall-paintings of the cities of Campania destroyed by Vesuvius', Leipsic 1868). According to this authority it is certain that the greater number of the pictures as well as wall-decorations were painted in fresco, i.e. upon a newly prepared and moistened surface — and only in exceptional cases and as a makeshift upon a dry ground. Conclusive evidence of this is afforded by the presence, to which Donner refers, of so-called Fresco-edges, i.e. of spots where the newly prepared surface came in contact with what was already dry. The surface intended for the reception of colour was prepared by the painters of antiquity with such care that it retained the moisture much longer than in recent times has been found attainable. They were thus enabled to cover large wall-spaces without interruption and in this respect had a considerable advantage over us moderns. — In 1873 Professor Helbig pub-

to the best possible account, transferred them on the required scale, making additions or omissions as the case might be, varying, modifying and curtailing, as necessity, fancy, and the measure of their capacity might prescribe. The enclosed pictures, which in graceful inventiveness and execution often enough surpassed the forms occupying the open spaces, cannot be considered apart from the general decoration with which in manner and method they are identical. They betray moreover in spite of all that is beautiful and admirable about them, symptoms of degeneracy; just as the wall-decorations of Pompeii descending from elegance to the trivialities of mock architecture exhibit a degeneracy which must not, however, be regarded as inherent in the art of which we see here but a feeble reflection. Thus we learn that the way from the great painters of Greece to the wall-pictures of Pompeii is neither short nor straight, but long and too often hard to find. Many of the forms and groups so gracefully poised in the open wall-spaces may in their origin have reached back so far as to the happiest period of Greek art; it is also possible, that, when framed pictures were for the first time painted on the walls of houses in the epoch of Alexander, or at whatever other period this style of decoration came into vogue, celebrated easel-pictures were copied or laid under contribution. The designers of the pattern-books may have betaken themselves to a variety of sources, they may have appropriated and combined, as old and new patterns, entire decorations together with separate figures and finished pictures. Like the pattern-books for the sarcophagus-reliefs, they must have been full of ideas and motives derived from an earlier and nobler art. And as wall-painting is more akin to high art we may encourage the hope that patient research will often be rewarded by discovering — as hitherto amidst a tanglement of conflicting evidence — not the works themselves of the great masters, but those traces of their work which we so eagerly seek. In Pompeii, however, we learn the necessity of caution, for we there find examples of a much earlier style of decoration than the 'Pompeian'.

No one could overlook the solemn dignity of aspect which makes the *Casa del Fauno* conspicuous amidst the mass of habitations in Pompeii. Here beauty reveals itself in column and capital, cornice and panelling, favourably contrasting with the gaudy frippery of a fantastical mock architecture with its pictorial accompaniments. The wealthy family which occupied this mansion may have rejoiced in the possession of many a costly cabinet-picture. But at the time the house was built it was not yet the custom, or it was not the owner's pleasure to follow the newest fashion. In their place a

lished a supplement to his earlier work (Leipzig), and in 1879 a continuation of his list of mural paintings appeared in Italian, under the title '*Le Pitture Murali Campane scoverte negli anni 1867-79, descritte da Antonio Sogliano*'.

complete series of the finest mosaics formed a part of the general decoration of the house. These are still partially preserved and to be seen on the spot. Here the celebrated *Battle of Alexander* was found, grand in composition, and a genuine example of high art, in which we recognise once more the magic touch of Greek genius: how with the simplest possible means the loftiest excellence was achieved; here, too, we gain an insight into the method pursued by the great painters in their works. A very different and far grander art declares itself in these mosaics than in the wall-paintings. The other mosaics found in this mansion also rank high in point of beauty as well as in precision and purity of drawing, and owing to the difficulties of reproduction in mosaic consequent on the nature of the material the fact becomes doubly suggestive that in effectual and complete mastery of drawing there is nothing in the whole range of Pompeian pictures to surpass the border of masks, garlands, foliage and fruits of the Casa del Fauno or the mosaics attributed to the artist Dioscorides. But we may well delight in the air of cheerful airy grace pervading these pictorial decorations of Pompeii, in this precious heritage of Grecian — and in part old Grecian — life and beauty which a licentious posterity has scattered over its dazzling walls.

Whoever has had eye and sense alike familiarised with the wonders of antique art will be richly repaid by a visit to **Athens**, the venerable city of Pericles and Phidias. Here, in spite of the ravages of time, he will find the fulfilment of his cherished desire. For he is in the home of all that is most noble and precious, of what Rome and Naples had afforded him but a glimpse and a foretaste. There is not a fragment, whether bearing inscription or relief, to be picked up on the Acropolis of Athens that does not tell how religion, art, and civic life were constantly interwoven; how deeply they were rooted in their native soil. And on the loftiest summit of this castle-rock, towering above all surrounding objects, there yet stands the most strikingly impressive and splendid record of this composite life, a witness of the time when the Attic people were at the height of their prosperity and their greatness — the *Parthenon* of Pericles, having an import in its ruins which elevates and engrosses the soul.

The Doric structure is in its general scope very much what we see in Pæstum, only of finer material, purer form, and more uniform completeness. Thought and feeling are distinctly traceable in the simple and beautiful proportions of the Poseidon Temple, though in a guise somewhat primitive and harsh. We are impressed by the dense array of stout columns, and never doubt their power to sustain with their broad capitals the weight of ponderous entablature and roof imposed upon them. In the Parthenon a forest of pillars rear themselves above the majestic flight of marble

steps which separate and lift the building from the earth 'which, slender but stalwart, seem to defy the impending burden'; 'and this burden itself, the entablature and roof, is so richly elaborated, so forcibly projected, is so harmoniously adjusted in its proportions to the structure beneath, that the conflict between burden and bearer which in earlier times' was so apparent is here no longer recognised as conflict. The more intently we gaze, the more are we impressed as with the glories of Nature; above all in the structure as a whole we behold not only the enchantment, but the entire solemnity of beauty, and as we endeavour to analyse this effect, it resolves itself into wonder that the mind which controlled the shaping of each part should yet have failed to endow the mighty unit with the talisman of life'. We may not indeed recognise the hand of Ictinus in the building; but by a comparison with the temple now known as that of Theseus, intrinsically beautiful as it is, we see plainly enough with what good reason the work of this master was highly prized; we can participate, too, in the admiration for Mnesicles, the architect of the *Propylaea*. The genius of Phidias was associated with that of Ictinus. The creations of his hand are to be seen in pediment, metopes, and interior frieze — wherever sculpture would be admissible or could be called into requisition. In Athens herself, too, enough remains to convince us of the force and richness of these sculptures. But instead of the goddess herself who stood in her shrine, colossal in size and wrought in gold and ivory, we have an unfinished statuette only, probably once rejected as a failure, which at best can but convey in the vaguest possible manner an idea of the mere material characteristics of the original statue without affording a glimpse of its amazing beauty and richness.

Besides the works of the great masters, besides *Propylæa*, *Parthenon*, *Erechtheum*, and *Temple of Victory*, besides the *Theseum* and the elegant *Lysicrates Monument*, — the beautiful *Votive Reliefs of the Asklepieum*, and still more the *Sepulchral Reliefs* which form so large a part of the Athenian collections, and those by the Dipylon which afford a distinct picture of an Athenian street of tombs or Attic cemetery, claim our attention. They perhaps show most clearly how every class of the Athenian community was possessed with a sense of the beautiful; how the obscurest handicraftsman, though he might not soar on the wings of genius, still might in time come to share his acquisitions. Amongst these sepulchral reliefs are single examples of considerable antiquity, such as the stele of Aristion which bears his portrait, attired as warrior in full armour. The majority belong to the 4th century B.C. and a time shortly ensuing. Amongst other particulars the sepulchral relief records the manner of the deceased's death. Thus the youthful Dexileus, who fell in glorious battle at Corinth in B.C. 394, is represented fighting on horseback. The most prevalent style,

however, is that of the so-called family-scenes. They are indeed family-pictures, but not of everyday or indifferent moments. Separation and sorrow are expressed in gentle and temperate, but unmistakable manner. Husband and wife, father and mother, parent and children and relations offer the hand in parting; and when on the grave of a matron or maiden a festive scene is introduced, a reference to death was never very remote.

But just as in Athens we are made sensible that classic art is not a mere historical phenomenon like hundreds of others, but has a definite retrospective value which cannot be ignored, there it is that our regrets for all that is lost or destroyed must be most profound. Even now we are linked by a thousand invisible chains to the inspired achievements of the foremost Greeks. Travel and life in these southern lands will tend not a little to awaken and foster the conviction that we should do ill to sever these bonds. He to whom this conviction remains, even though it be the solitary fruit of his travel, will have little occasion for regret.

History of the Kingdom of Naples.

The former kingdom of Naples contained at the end of 1878 10,328,000 inhab. (including Benevento), and is divided into 16 provinces. In ancient times it embraced the tribes of the *Volsci*, *Samnites*, *Oscans*, *Campanians*, *Apulians*, *Lucanians*, *Calabrians*, *Bruttians*, *Siculians*, and a number of others of less importance, all of whom were characterised by the most marked peculiarities of language, custom, and political constitution. The Oscan language, the one most generally spoken, predominated in Samnium, Campania, Lucania, and Bruttium. On the W. and S.W. coast, and especially in *Sicily*, Greek colonists settled in such numbers that the S. portion of the Italian peninsula received the name of *Magna Graecia*. After the war against Pyrrhus, king of Epirus, in the 3rd cent. before Christ, the Romans became masters of the land, but the Greek language and customs continued to predominate until an advanced period in the Christian era. That this was the case in the time of the early emperors has been distinctly proved by the character of the antiquities of the excavated Oscan towns of *Herculaneum* and *Pompeii*. After the fall of the Western Empire this district was occupied by *Ostrogoths* and *Lombards*, then by *Romans* from the E. Empire, who in their turn were constantly harassed by Arabian bands which attacked them by sea, and who finally succumbed in the 11th cent. to the *Norman* settlers. The *Hohenstaufen* family next held the country from 1194 to 1254. In 1265 *Charles of Anjou* gained possession of Naples and established his dominion, which was secured by the cruel execution in 1268 of *Conradin*, the lawful heir. His power, however, having been impaired by the *Sicilian Vespers*, 30th May, 1282, rapidly declined in consequence of the crimes and degeneracy of the royal family and of disastrous wars with the island of Sicily, then in possession of the Arragonese. *Charles VIII. of France*, as heir of the Anjou family, undertook a campaign against Naples and gained possession of the kingdom in a few days, but was unable to retain it. His successor *Louis XII.* allied himself with *Ferdinand the Catholic* of Spain with a view to conquer Naples, but in consequence of dissensions was compelled to abandon his enterprise after the victory of *Gonsalvo da Cordova* on the Liris. Naples, like Sicily and Sardinia, then yielded to the power of Spain, which maintained her dominion till 1713. Gonsalvo da Cordova was the first of the series of Spanish

viceroys, many of whom, such as *Don Pedro de Toledo* under Charles V. (1532-54), did much to promote the welfare of the country. The rule of others, especially during the 17th cent., was such as to occasion universal distress and dissatisfaction, a manifestation of which was the insurrection under *Masaniello* at Naples in 1647. At the peace of Utrecht in 1713 Philip V. of Spain, of the house of Bourbon, ceded Naples and Sicily to the house of Hapsburg, but after prolonged conflicts they reverted to his son *Charles* in 1734, under the name of the '*Kingdom of the Two Sicilies*'. Notwithstanding revolutionary disturbances, the Bourbons continued to reign at Naples until the close of the century. In 1806 Napoleon I. created his brother *Joseph* king of Naples, who was succeeded in 1808 by his brother-in-law *Joachim Murat*. In June, 1815, King Ferdinand, who with the aid of the English had meanwhile maintained his ground in Sicily, returned to Naples, and in his person the Bourbon dynasty was restored. The following October, Joachim Murat ventured to land at Pizzo in Calabria, but was captured, tried by court-martial, and shot, 15th Oct. 1815. Popular dissatisfaction, however, still continued, and in 1820 a rebellion broke out in Italy and Sicily, but it was speedily quelled by the Austrians under Frimont in 1821, who occupied the country till 1827. King Ferdinand I. was succeeded in 1825 by his eldest son *Francis I.*, and the latter in 1830 by *Ferdinand II.*, whose reign was characterised by an uninterrupted succession of internal struggles, partly in Naples and partly in Sicily, especially after the year 1848. In the spring of 1859, when the war between Sardinia and Austria broke out in N. Italy, which by the peace of Villafranca would have entirely changed the internal condition of Italy, Ferdinand II. died, and his son *Francis II.* (married to the Princess Mary of Bavaria) was compelled to yield to the storm which burst forth afresh. In May, 1860, Garibaldi began his victorious march through Sicily and Calabria, which ended at Naples in August. In the meantime the Piedmontese troops, at the instigation of Cavour, had also entered the kingdom of Naples. On 1st Oct. Francis II. was defeated at a skirmish on the Volturno. On 7th Oct. *King Victor Emmanuel* and Garibaldi entered Naples side by side amid the greatest popular enthusiasm. Francis was then besieged at Gaeta from 4th Nov., 1860, to 13th Feb., 1861, and at length compelled to surrender and retire to Rome.

In a land, whose history, like its volcanic soil, has been disturbed by a long succession of internal struggles, and where so many and so different nations have ruled, repose and the development of civilisation must necessarily be difficult of attainment. The present government has adopted a wise course in endeavouring to raise the standard of national education, in energetically suppressing the brigandage in the provinces, and the 'Camorra' and

gangs of thieves in the city, and in introducing a number of reforms well adapted to improve the condition of the nation.

Dates. The following are the most important dates in the history of the Kingdom of Naples (comp. pp. 242, 243).

I. Period. The *Normans*, 1042-1194: 1042, William, son of Tancred of Hauteville, Comes Apuliæ. — 1059, Robert Guiscard (i. e. 'the Cunning'), Dux Apuliæ et Calabriæ. — 1130, Roger, proclaimed king after the conquest of Naples and Amalfi, unites the whole of Lower Italy and Sicily. — 1154-66, William I. ('the Bad'). — 1166-89, William II. ('the Good'). — 1194, William III.

II. Period. The *Hohenstaufen*, 1194-1268: 1194, Henry VI. of Germany, I. of Naples. — 1197, Frederick II. — 1250, Conrad. — 1254, Manfred. — 1268, Conradin.

III. Period. *House of Anjou*, 1265-1442: 1265, Charles I. of Anjou. From 1282 to 1442 Sicily formed an independent kingdom under the house of Arragon. — 1285, Charles II., 'the Lame'. — 1309, Robert 'the Wise'. — 1343, Johanna I. (married Andreas of Hungary). — 1381, Charles III. of Durazzo. — 1386, Ladislaus. — 1414, Johanna II. — 1435, Renato of Anjou, banished by Alphonso 'the Generous'.

IV. Period. *House of Arragon*, 1442-1496: 1442, Alphonso I., 'the Generous'. After his death Sicily and Naples were again separated. — 1458, Ferdinand I. — 1494, Alphonso II. — 1495, Ferdinand II. — 1496, Frederick banished (d. 1554 at Tours, the last of the House of Arragon).

V. Period. *Spanish Viceroys*, 1503-1707. — On 7th July, 1707, during the Spanish War of Succession, Count Daun marched into Naples and established the Austrian supremacy.

VI. Period. *Austrian Viceroys*, 1707-1734. — Charles III. of Bourbon, crowned at Palermo 1734, recognised by the Peace of Vienna 1738, defeats the Austrians at Velletri 1744, finally recognised by the Peace of Aix-la-Chapelle 1748. In 1758 Charles was proclaimed king of Spain, and resigned the crown of Naples and Sicily in favour of his son.

VII. Period. The *Bourbons*, 1734-1860: 1734, Charles III. — 1759, Ferdinand IV. (regency during his minority till 1767), married Caroline of Austria, sister of Joseph II., but a monarch of very different character from the latter. — 23rd Jan. 1799, the Repubblica Parthenopea proclaimed by General Championnet. — 14th June, 1799, the French banished. Reaction of Cardinal Ruffo. — 14th Jan., 1806, Joseph Buonaparte established by Masséna. — 15th July, 1808, Joachim Murat, king of Naples. — 1816, Ferdinand assumes the title of Ferdinand I. of the Two Sicilies. — 1825, Francis I. — 1830, Ferdinand II. — 1859, Francis II. — 21st Oct. 1860, the Kingdom of Naples annexed to Italy by plébiscite

VIII. Period. *House of Savoy.* Victor Emmanuel II. (d. 1878). — Since 1878, Humbert I.

Art. In art, as in literature, the attainments of the natives of S. Italy have been insignificant. The Norman Period, however, under Arabian influence, produced both on the mainland and in Sicily (p. 247) works of architecture and sculpture which at least hold their own when compared with the contemporaneous monuments of Central Italy. These, however, are not found in the metropolis, but at the seats of the princes and bishops, as *Bari*, *Trani*, *Amalfi*, *Ravello*, and *Salerno*. The art of decoration, as applied in mosaic flooring, pulpits, and choir-screens, was in particular brought to great perfection. The brazen doors, at first imported from Constantinople, were afterwards made in the country itself; thus those at *Canosa* were executed by a master of Amalfi, and those at *Ravello* and *Trani* are the work of a native of the place last named. The arts of mosaic composition and mural painting were sedulously cultivated in S. Italy during the whole of the early middle ages, a fact mainly due to the constant intercourse maintained with Byzantium. — In the Period of Giotto, during which great advances in painting were made throughout the rest of the peninsula, S. Italy remained nearly inactive, content to depend on foreign artists for the supply of her artistic wants. Thus *Arnolfo di Cambio*, the famous Florentine architect, also practised his profession in the South; and *Pietro Cavallini*, the most celebrated Roman painter at the beginning of the 14th cent., *Giotto* himself (in S. Chiara), and probably *Simone Martini* of Siena, all left memorials of their skill in S. Italy. — During the Fifteenth Century the realism of the Flemish school of the Van Eycks produced a marked effect on Neapolitan art. The most important works of this period are the frescoes, unfortunately in poor preservation, in the cloisters of S. Severino at Naples. They are associated with the name of *Antonio Solario*, '*lo Zingaro*', an artist of whose life and work we possess most imperfect and in part misleading accounts. To judge from these paintings he was related in style to the Umbro-Florentine school. *Piero* and *Ippolito Donzello* and *Simone Papa* are said to have been pupils of Lo Zingaro, but Piero Donzello at any rate learned his art at Florence.

In the Sixteenth Century Raphael's influence extended even to Naples, as is apparent from the works, among others, of *Andrea Sabbatini* of Salerno, known as *Andrea da Salerno*, who flourished in 1480-1545. This artist studied under Raphael at Rome, and, like *Polidoro da Caravaggio* (1495-1543), was one of the founders of the Neapolitan school of the 17th century. — In the Seventeenth Century the Neapolitan school is characterised by its 'naturalistic' style. Among the most prominent masters were the

Spaniard *Giuseppe Ribera*, surnamed *lo Spagnoletto* (1588-1656), a follower of Caravaggio; the Greek *Belisario Corenzio* (1558-1643), a pupil of the last; *Giambattista Caracciolo* (d. 1641), and his able pupil *Massimo Stanzioni* (1585-1656). The school of Spagnoletto also produced *Aniello Falcone* (1600-65), the painter of battle-scenes, and the talented landscape-painter *Salvator Rosa* (1615-1673). In 1629 *Domenichino* came from Rome to Naples, to decorate the Cappella del Tesoro for the Archbishop, but seems to have exercised no influence upon Neapolitan art. He fled to Frascati in 1635, to escape the plots laid for him by Ribera, but returned to Naples the following year and died there in 1641. In *Luca Giordano* (1632-1705), surnamed *Fa Presto* from his rapidity of execution, who also worked at Rome, Bologna, Parma, and Venice, Neapolitan painting reached a still lower level. — The history of Neapolitan art is as yet imperfectly investigated, but there seems little reason to doubt that farther research will serve to confirm the conclusion that Naples has never been able to dispense with the assistance of foreign artists.

1. From Rome to Naples by Railway.

Two main roads lead from Rome to Naples: one along the coast by Terracina (R. 2), the ancient *Via Appia;* the other through the valley of the Sacco and Garigliano, the *Via Latina;* both uniting near Capua.

The Railway, completed in 1862 (162 M. in length), is now the most important means of communication between Central and Southern Italy. Duration of journey 7-10 hrs.; fares by the through trains, 34 fr. 25 c., 23 fr. 50 c.; by the ordinary trains, 28 fr. 75, 19 fr. 90 c., 14 fr. — Comp. p. xviii.

The finest views are generally to the left. — For a more detailed description of the stations between Rome and Segni, see *Baedeker's Central Italy.*

Soon after leaving the city, the train diverges from the Cività Vecchia line. On the right rise the arches of the Acqua Felice and the Acqua Marcia, and beyond them are the tombs of the Via Appia. The Sabine and Alban mountains rise on the left. Stations: 9 M. *Ciampino*, where the line to Frascati diverges; 11 M. *Marino*; 18 M. *Albano*, 2 M. from the town. To the right we obtain a glimpse of *Monte Circello* (1771 ft.; p. 13), rising abruptly from the sea; nearer are the Volscian Mts. — 20½ M. *Cività Lavinia*, the ancient *Lanuvium*.

25½ M. **Vellētri** (*Locanda Campana*, **Gallo*, each with a Trattoria), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, is famous for its wine (pop. 16,500). It stands picturesquely on a spur of the *Monte Artemisio*, nearly ½ M. from the station. The streets are narrow and crooked. Velletri is the residence of the Bishop of Ostia. The loggia of the *Palazzo Lancelotti* commands a beautiful and extensive view. Diligence from Velletri to Cori, see *Handbook for Central Italy;* to Terracina, see p. 11.

The train passes between Mte. Artemisio and Mte. Ariano (Alban Mts.) on the left, and Mte. Santangelo and Mte. Lupone (Volscian Mts.) on the right, and turns E. towards the valley near the Mte. Fortino, in which lies —

35⅓ M. *Valmontone*, a small town on an isolated volcanic eminence, possessing a handsome château of the Doria Pamphili.

The train now enters the valley of the *Sacco*, the ancient *Trerus* or *Tolerus*, and skirts its left bank, running parallel with the ancient *Via Latina*. This well-cultivated valley, bounded on both sides by mountains rising to a height of 4000 ft., was the territory of the Hernici (see below). To the right *Monte Fortino*, picturesquely situated on the hill-side.

40½ M. **Segni,** the *Signia* of the Romans, founded by the last Tarquin with a view to keep the Volsci and Hernici in check,

and still possessing huge remnants of the ancient walls and gateways, is a very venerable place, situated on the hill to the right, about 5½ M. from the railway.

46 M. **Anagni** *(*Locanda d'Italia)*, once a flourishing town, and in the middle ages frequently a papal residence, lies on the heights to the left, 5 M. from the station (omnibus 1 fr.). Here, on 7th Sept. 1303, Pope Boniface VIII., then considerably advanced in years, was taken prisoner by the French knight Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards. The **Cattedrale di S. Maria*, a well-preserved edifice of the 11th cent., and pure in style, is adorned with a mosaic pavement by the master Cosmas, and in the crypt with ancient frescoes. The treasury contains vestments of Innocent III. and Boniface VIII.

The next towns, with the imposing ruins of their ancient polygonal walls, are also situated on the hills at a considerable distance from the line. This is the territory of the Hernici, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulae*, which allied themselves with Rome and Latium in B. C. 486, but were subjugated by the Romans, after an insurrection, in B. C. 306. The environs of these towns are picturesque.

49½ M. *Sgurgola* (from which Anagni may also be reached: 4 M.) is a village on the hill to the right, above the Sacco; still higher is *Carpineto*.

55½ M. *Ferentino*. The town lies on the hill (1450 ft.) to the left, 3 M. from the line.

Ferentino *(Hôtel des Etrangers)*, the ancient *Ferentinum*, a town of the Volsci, afterwards of the Hernici, was destroyed in the 2nd Punic War, and afterwards became a Roman colony (pop. 10,200). The ancient polygonal town-wall is still traceable throughout nearly its whole circuit; a gateway on the W. side especially deserves notice. The castle, whose walls now form the foundation of the episcopal palace, occupies the highest ground within the town. The *Cathedral* is paved with remains of ancient marbles and mosaics. The font in the small church of *S. Giovanni Evangelista* is ancient. Interesting antiquities and inscriptions will also be observed in other parts of the town.

Higher up among the mountains, 9½ M. from Ferentino, and about the same distance from Frosinone (see below) and Anagni, lies the town of **Alatri**, the ancient *Aletrium*, picturesquely situated on an eminence, and presenting an admirably preserved specimen of the fortifications of an ancient city. The *Walls of the castle, constructed of huge polygonal blocks, are still entire; the gateway attracts special attention on account of the stupendous dimensions of the stones of which it is composed. The town with its gates occupies the exact site of the ancient town. Below it the direction of the walls may be traced. The town and castle were provided with an aqueduct, a work which testifies to the skill in hydrodynamics attained in ancient times, as the water must have been forced upwards from the valley from a depth of 330 ft.

At a distance of 3 M. is the famous **Grotta di Collepardo*, extending upwards of 2000 ft. into the limestone rock, with beautiful stalactites. About 3/4 M. farther is observed an extensive depression in the soil, called *Il Pozzo d'Antullo*, several hundred yards in circumference and 200 ft. in depth, overgrown with grass and underwood.

On a hill, about 5 M. to the S. E. of Alatri, is situated **Veroli**, the ancient *Verulae*, from which a road leads to Isola and Sora (p. 197).

60 1/2 M. *Frosinone.* The town (Locanda de Matteis; pop. 10,600), situated on the hill, 2 M. from the railway, is identical with the ancient Volscian *Frusino*, which was conquered by the Romans in B. C. 304. The relics of walls and other antiquities are scanty, but the situation is very beautiful.

70 M. *Ceccano.* The village is most picturesquely situated on the hill-side, on the right bank of the Sacco, the valley of which now contracts. At the foot of the hill, to the left of the river, once lay the ancient *Fabrateria Vetus*, numerous inscriptions from which are built into the walls of the church by the bridge. A road leads from Ceccano over the hills to Piperno and Terracina (p. 13).

70 M. *Pofi.* 76 M. **Ceprano,** formerly the frontier station (*Refreshment Room*). Outside the station a pleasing glimpse is obtained of the valleys of the Liris and the Tolerus. The town of *Ceprano* is 2 1/2 M. from the station.

The train now crosses the *Liris*, which descends from the N., from the region of the Lago Fucino, forming the old boundary of the States of the Church. 77 1/2 M. *Isoletta.*

In the vicinity, on the right bank of the Liris, in the direction of S. Giovanni in Carico, are the scanty ruins of the ancient *Fregellae*, a Roman colony founded in B. C. 328, and a point of great military importance, as it commanded the passage of the river. It was destroyed by the Romans in B. C. 125, in consequence of an insurrection, and *Fabrateria Nova* was founded in its stead. A number of antiquities may be seen in the *Giardino Cairo*, at the village of *S. Giovanni in Carico*, 3 M. from the station.

The train now traverses the broad and fertile valley of the Liris, or *Garigliano*, as it is called after its union with the Sacco. 82 1/2 M. *Roccasecca.* Diligence hence to the valley of the Liris and the Lago Fucino, in connection with the night-trains to and from Naples, see R. 17.

85 1/2 M. **Aquino,** the ancient *Aquinum*, a small town picturesquely situated on the hill to the left, is celebrated as the birthplace of the satirist *Juvenal* (under Domitian) and of the philosopher *Thomas Aquinas.* The illustrious 'doctor angelicus', son of Count Landulf, was born in 1224 in the neighbouring castle of Rocca Secca, and was educated in the monastery of Monte Casino (p. 5). The Emperor Pescennius Niger was also a native of Aquinum.

Aquino lies on a mountain stream, in a beautiful and salubrious district. By the side of the Via Latina may be distinguished the relics of the ancient Roman town: inconsiderable fragments of walls, a gateway (Porta S. Lorenzo), a theatre, remains

of temples of Ceres (S. Pietro) and Diana (S. Maria Maddalena), and a triumphal arch. Near the stream are the ruins of *S. Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple, and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic.

Beyond Aquino, on a bleak mountain to the left, the celebrated monastery of Monte Casino (p. 5) becomes visible.

93 M. **San Germano.** — *Carriage* from the station to the town 1/2 fr. (bargain necessary). — *Inns.* *Alb. Pompei, prettily situated and clean, R. 2, pens. from 5 1/2 fr.; Alb. Varrone, outside the town, on the site of the villa of M. Terentius Varro (p. 5).

A visit to S. Germano and Monte Casino may easily be accomplished within a stay of 24 hrs. (Luggage may either be forwarded direct from Rome to Naples, or left at the S. Germano station.) On arriving, the traveller, having partaken of some refreshment in the town, may either first explore the ruins of Casinum (for which, however, he would have time on the following day), or proceed at once to the monastery of Monte Casino (1 1/2 hr.; donkey 1 1/2 fr.). The excursion should be so arranged that the traveller may return to the town a considerable time before sunset; at the same time it must be borne in mind that visitors are strictly excluded from 12 to 3. 30 o'clock. The monastery is justly noted for its hospitality, and affords good quarters for the night, although the fare is sometimes of a frugal description. No payment is demanded, but the traveller should give about as much as he would have paid at a hotel. Ladies are of course admitted to the church only. Travellers who wish to spend the night or dine here should apply to the *padre forestieraio*. Letters of introduction will be found very useful. At an early hour on Sundays and holidays the church and courts of the monastery are crowded with country-people from the neighbouring mountain districts, whose characteristic physiognomies and costumes will be scanned with interest by the traveller. Those who return to S. Germano to pass the night should allow 5 hrs. for the whole excursion.

San Germano, which has of late resumed its ancient name of *Cassino*, a town with 13,300 inhab., is picturesquely situated in the plain at the foot of the Monte Casino, on the small river *Rapido* (Lat. *Vinius*), 3/4 M. from the station, and is commanded by a ruined castle. It occupies nearly the same site as the ancient *Casinum*, which was colonised by the Romans in B.C. 312, and was afterwards a flourishing provincial town. On its ruins sprang up San Germano during the middle ages. Pillars of great antiquity are still to be seen in the churches. Various courts have been held here by popes and emperors, and in 1230 peace was concluded here between Gregory IX. and Frederick II. The foggy character of the climate is alluded to by the ancients.

After traversing the uninteresting town, we turn to the left and follow the road coming from the N., which coincides with the *Via Latina*. About 1/2 M. from the town, on the right, are situated the colossal remains of an **Amphitheatre*, which, according to an inscription preserved at Monte Casino, was erected by Ummidia Quadratilla at her own expense. The foundress is mentioned by Pliny in his letters (vii. 24) as a lady of great wealth, who up to a very advanced age was an ardent admirer of theatrical

performances. Farther on, and a little higher up, stands a square monument built of large blocks of travertine, with four niches, and surmounted by a dome, now converted into the church **Del Crocefisso* (custodian 3-4 soldi). On the opposite bank of the Rapido lay the villa of M. Terentius Varro, where, as we are informed by Cicero (Phil. ii. 40), M. Antony afterwards indulged in his wild orgies. — The path leading back to the town from Crocefisso is probably the ancient Via Latina, and traces of ancient pavement are occasionally observed. From this path, by keeping to the high ground to the left, we may proceed to Monte Casino without returning to the town.

The monastery of ***Monte Casino,** situated on a lofty hill to the W. of the town, is reached in 1½ hr. The path, which cannot be mistaken, affords exquisite views of the valley of the Garigliano and the surrounding mountains. The monastery was founded by St. Benedict in 529, on the site of an ancient temple of Apollo, to which Dante alludes (Parad. xxii. 37), and from its magnificent situation alone would be entitled to a visit.

The extensive edifice, the interior of which resembles a castle rather than a monastery, is entered by a low passage through the rock, where St. Benedict is said to have had his cell. Several Courts are connected by arcades. The central one has a fountain of very good water, adorned with statues of St. Benedict and his sister St. Scholastica. On a square space higher up, enclosed by columns from the ancient temple of Apollo, stands the **Church,** erected in 1727 to replace the ancient edifice founded by St. Benedict. The fortunes of the abbey are recorded in Latin above the entrance of the hall. The principal door of the church is of bronze and is inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1066. It was executed at Constantinople by order of the Abbot Desiderius, afterwards Pope Victor III. The interior is richly decorated with marble, mosaics, and paintings. On each side of the high altar is a mausoleum; one to the memory of Pietro de' Medici (p. 18), who was drowned in the Garigliano in 1503, executed by *Francesco Sangallo* by order of Clement VII.; the other that of Guidone Fieramosca, last Prince of Mignano. Beneath the high altar, with its rich marble decorations, repose the remains of St. Benedict and his sister St. Scholastica. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi.* The choir-stalls are adorned with admirable carving (by *Coliccio*, 1696), and the chapels adjoining the altar with costly mosaics. Above the doors and on the ceiling are frescoes by *Luca Giordano* (1677), representing the miracles of St. Benedict and the foundation of the church. The organ is one of the finest in Italy. In the refectory is the 'Miracle of the Loaves', by *Bassano.*

At a very early period the **Library** was celebrated for the MSS. executed by the monks. To the Abbot Desiderius of the 11th cent. we are probably indebted for the preservation of Varro, and perhaps of other authors. The handsome saloon at present contains a collection of about 10,000 vols., among which are numerous rare editions published during the infancy of the printer's art. The MSS. and documents are preserved in the archives, in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of the ancient Casinum. Among the MSS. are: the commentary of Origen on the Epistle to the Romans, translated by Rufus, dating from the 6th cent.; a Dante with marginal notes, of the 14th cent. (the archives contain an interesting portrait of the poet); the vision of the monk Alberic, which is said to have suggested the first idea on which Dante founded his work; various classical authors, the original MSS. of Leo of Ostia and Riccardo di San Germano.

The *Archives comprise a still rarer collection, consisting of about 800 documents of emperors, kings, dukes, etc., and the complete series of papal bulls which relate to Monte Casino, beginning with the 11th cent., many of them with admirable seals and impressions. Among the letters are those exchanged by *Don Erasmo Gattola*, the historian of the abbey, with learned contemporaries. At the end of an Italian translation of Boccaccio's 'De Claris Mulieribus' is a letter of Sultan Mohammed II. to Pope Nicholas IV., complaining of the pontiff's preparations for war and promising to be converted as soon as he should visit Rome, together with an unfavourable answer from the pope. An ancient bath-seat in rosso antico, found on the bank of the Liris, is also preserved here. The tower in which St. Benedict is said to have lived contains pictures by *Novelli*, *Spagnoletto*, and others.

The Benedictine monastery of Monte Casino, which will probably be allowed to continue its existence in the form of an educational establishment, has ever been conspicuous for the admirable manner in which its inmates have discharged their higher duties. They are the intelligent keepers of one of the most precious libraries in the world, and they educate about eighty students of theology. The monks at present number about thirty, including Tosti, the historian of literature, and there are ten lay brethren, twenty pupils of the upper classes, and numerous servants. The institution also comprises a telegraph-office and a printing-office. The revenues once amounted to 100,000 ducats per annum, but are now reduced to about 20,000.

The monastery commands a magnificent prospect in all directions, which the visitor should not omit to enjoy from the different points of view. To the W. and S. extends the broad valley of the Garigliano with its numerous villages, separated from the Gulf of Gaeta by a range of hills, and the sea is occasionally distinguishable. To the E. is the valley of S. Germano, commanded by the rocky summits of the Abruzzi. To the N. a wild mountainous district.

Close to the monastery rises the *Monte Cairo*, upwards of 5000 ft. in height, which may be ascended in 3-4 hrs.; the view from the summit is considered one of the finest in Italy, extending from M. Cavo in the Alban range to Camaldoli near Naples.

Continuation of Journey to Naples. To the left, beyond S. Germano, we perceive the villages of *Cervaro*, *S. Vittore*, and *S. Pietro in Fine*. 100 M. *Rocca d'Evandro*. The train quits the valley of the Garigliano, and enters a richly cultivated defile, beyond which the country towards the right becomes flatter. 104½ M. *Mignano*. The train now runs towards the S. through a barren, undulating tract, which separates the Garigliano from the Volturno. 107 M. *Presenzano*, which lies on the slope to the left.

114 M. *Caianiello Vairano*, whence a high road leads through the Abruzzi to Pescara on the Gulf of Venice (R. 15), and to Aquila and Terni (R. 16).

117½ M. *Riardo*; the village, with an old castle, lies on the left.

121 M. *Teano*; the town (Locanda dell' Italia; 5000 inhab.)

lies at some distance to the right, at the base of the lofty *Rocca Monfina*, an extinct volcano (3420 ft.). The extensive, but dilapidated old castle was erected in the 15th cent. by the dukes of Sessa. Ancient columns in the cathedral, inscriptions, remains of a theatre, and other antiquities are now the sole vestiges of the venerable *Teanum Sidicinum*, once the capital of the Sidicini, which was conquered by the Samnites in the 4th cent. B. C., afterwards subjugated by the Romans, and in Strabo's time the most flourishing inland city of Campania after Capua.

From Teano the train turns to the right to the village of — 125½ M. *Sparanisi*, whence a road leads to Gaeta (p. 17).

About 4 M. to the N. E. of the railway to the left lies *Calvi*, the ancient *Cales*, a Roman colony founded B. C. 332, the wine of which (vinum Calenum) is praised by Horace. It now consists of a few houses only, but contains an ancient amphitheatre, a theatre, and other antiquities. Carriage with one horse from Capua, and back, 2-3 fr.

As the train proceeds we obtain for the first time a view of Mt. Vesuvius in the distance to the right, and then of the island of Ischia in the same direction. 124½ M. *Pignataro*. The train now intersects the plain of the *Volturno*, a river 94 M. in length, the longest in Lower Italy. We now enter upon the vast plains of the ancient Campania (now *Terra di Lavoro*), which, like the Campagna di Roma, are of volcanic origin, but incomparably superior in fertility, and admirably cultivated. The district, one of the most luxuriant in Europe, is capable of yielding, in addition to the produce of the dense plantations of fruit-trees, two crops of grain and one of hay in the same season.

135 M. **Capua.** — *Inns.* Albergo & Trattoria del Centro, in the Piazza de' Giudici. — *Carriage* from the station to the town with one horse (cittadina) 25, with two horses (carozza) 50 c.; per hour, 1 or 2 fr.; to Caserta 1 fr. 90 or 3 fr. 90 c.; to Aversa 3 or 6 fr.; to S. Maria Capua Vetere 90 c. or 2 fr.; to S. Angelo in Formis 1 fr. 20 or 2 fr. 50 c.

Capua, a fortified town with 13,300 inhab., the residence of an archbishop, lies on the left bank of the Volturno, by which the greater part of it is surrounded. It was erected in the 9th cent., after the destruction of the ancient Capua, on the site of *Casilinum*, a town which was conquered by Hannibal after an obstinate resistance, and fell to decay in the time of the emperors. Turning to the right on entering the town, and taking the first street to the left, we reach the Piazza de' Giudici, or market-place in 6 min., and then enter the Via del Duomo to the right.

The *Cathedral*, dating from the 11th cent., possesses a handsome entrance court with ancient columns, but in other respects has been entirely modernised.

Interior. 3rd Chapel on the left: Madonna della Rosa of the 13th century. 3rd Chapel on the right: Madonna with two saints by *Silvestro de' Buoni*. The Crypt, dating from the Romanesque period, but now modernised, contains *Mosaics* from an old pulpit, a Roman *Sarcophagus* with a representation of the Hunt of Meleager, and a *Holy Sepulchre* by *Bernini*, being one of his best works.

The Via del Duomo, passing through an archway, leads to the

Corso Museo Campano. (Proceeding thence in a straight direction, we may reach the ramparts, which command a pleasing view of the Volturno.) In this street, on the right, is situated the *Museo Campano*, which is entered from the first side-street on the right. It is open to the public daily, 9-3 o' clock, except on Sundays and festivals.

The COURT contains reliefs from the amphitheatre of Capua (see below); inscriptions; ancient sarcophagi, including one of the period of Constantine; mediæval tomb-monuments; a sitting statue of Frederick II. (now sadly mutilated and without its head), which formerly surmounted the gateway of the tête-de-pont constructed by him on the right bank of the Volturno about 1240, and destroyed in 1557; heads of statues of Petrus de Vineis and Thaddæus of Suessa, and a colossal head of 'Capua Imperiale' (casts at the Museo Nazionale in Naples), also from Frederick II.'s tête-de-pont. The rooms in the INTERIOR contain ancient terracottas, vases, coins, a few pictures of little value, and a small library.

The bridge across the Volturno, restored in 1756, is adorned with a statue of St. Nepomuc. Beyond it is an inscription in memory of the Emperor Frederick II. The *Torre Mignana* within, and the *Cappella de' Morti* without the town commemorate the sanguinary attack made on Capua by Cæsar Borgia in 1501, on which occasion 5000 lives were sacrificed.

On our left after the train has crossed the Volturno, lies the battle-field on which King Francis II. was defeated by the Garibaldians and Piedmontese on 1st Oct. 1860.

139 M. **S. Maria di Capua Vetere** *(Locanda Roma)* is a prosperous little town, on the site of the celebrated ancient Capua, containing some interesting ruins.

Capua, founded by the Etruscans and afterwards occupied by Sabellian tribes, entered into alliance with the Romans B.C. 343, for the sake of protection against the attacks of the Samnites. Owing to the luxuriant fertility of the district, the power and wealth of the city developed themselves at an early period, but it soon became noted for its effeminacy and degeneracy. When in the zenith of its prosperity it was the largest city in Italy after Rome and contained 300,000 inhabitants. In the 2nd Punic War, after the battle of Cannæ (B. C. 216), it entered into an alliance with Hannibal, who took up his winter-quarters here. That his army had become so enervated by their residence at Capua as no longer to be a match for the Romans, is doubtless a mere hypothesis. Certain, however, it is, that the Romans soon regained their superiority, and after a long siege reduced the town, B. C. 211. Its punishment was a severe one, and the inhabitants were entirely deprived of all civic privileges. It was rescued from its abject condition by Cæsar, and under his successors regained its ancient splendour. It continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 8th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 7).

Proceeding straight from the station, taking the first street to the left, and following the Via S. Sebastiano in nearly the same direction to its farther end (5 min.), we turn to the left into the Via Anfiteatro which leads in a curve round the town to (10 min.) the ancient amphitheatre. Before reaching it, we cross an open space where we observe on the left the ruins of a Roman *Triumphal Arch*, now a gate, through which the Capua road passes.

The *AMPHITHEATRE of Capua (adm. 1 fr. for each pers.), which is said to be the most ancient, and after the Colosseum at

Rome the largest, in Italy, is constructed of travertine. The longer diameter is 185 yds., the shorter 152 yds. in length. The arena measures 83 yds. by 49 yds. Three of its passages are tolerably well preserved, but of the 80 entrance-arches two only. The keystones are decorated with images of gods. The *Arena*, with its substructions, passages, and dens for the wild beasts (to which a staircase descends from the passage to the left), is, like that of Pozzuoli, better defined than that of the Colosseum at Rome. The *Passages* contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the right, near the entrance, the visitor may ascend to the upper part of the structure, in order to obtain a survey of the ruins themselves, and of the extensive surrounding plain. Large schools were once maintained at Capua for the training of gladiators, and it was here in B. C. 83, that the dangerous War of the Gladiators under *Spartacus* the Thracian broke out, which was with difficulty quelled by Crassus two years later.

Above Capua rises *Mons Tifata*, once the site of a temple of Jupiter, now crowned by a chapel of *S. Nicola*. At its base, about 4½ M. from S. Maria, stands the old church of *S. Angelo in Formis*, with Byzantine frescoes of the 11th cent. (valuable in the history of art), occupying the site of a celebrated temple of Diana, around which a village had established itself.

The high road from Capua to Maddaloni (p. 10) by S. Maria and Caserta presents a scene of brisk traffic; and a drive by carriage (p. 7) through this garden-like district is preferable to the railway journey. The road from S. Maria to Caserta (a drive of ¾ hr.) passes two handsome Roman tombs.

14 2½ M. **Caserta** — **Hotels.** *Vittoria, with garden, R. 2, B. 1½, pens. 7-10 fr.; Villa Reale, well spoken of; both in the Via Vittoria; Villa di Firenze, near the palace; all with trattorie. — In the round piazza with its colonnades, at the entrance to the town from the palace, is a favourite *Café*.

Carriage with one horse, per drive 35 c. ('vettura semplice' still cheaper), with two horses 60 c.; to S. Maria di Capua Vetere 1 fr. 40 or 2 fr. 30, to Capua 2 fr. 75 or 3 fr. 90 c.

For a *Visit to the Palace* (interior 9-4; the garden till sunset) a permesso from the royal intendant at the Palazzo Reale at Naples (p. 36) is required, but it may if necessary be obtained through one of the hotel-keepers at Caserta. Fee 1 fr.; for the chapel 25 c.

Caserta, a clean and well-built town with 19,000 inhab. ('commune' 30,000) and a large garrison, may be called the Versailles of Naples. It possesses several palaces and barracks, and is the residence of the prefect of the province of Caserta. It was founded in the 8th cent. by the Lombards on the slope of the hill, but the modern town stands on lower ground.

The **Royal Palace* of Caserta, opposite the station, was erected in 1752, by *Vanvitelli*, by order of King Charles III., in the richest Italian palatial style. It forms a rectangle. The S. side is 830 ft. long and 134 ft. high, with thirty-seven windows in each story. The courts of the palace are traversed by a colonnade, from the

centre of which ascends the handsome marble staircase, with 116 steps. The statue of Vanvitelli, by Buccini, was erected in 1879. The palace is at present unoccupied.

The Chapel, lavishly decorated with marble, imitated lapis lazuli, and gold, contains a 'Presentation in the Temple' by *Mengs*, five paintings by *Conca*, and an altar-piece by *Bonito*. — The Theatre is adorned with twelve Corinthian columns of African marble from the temple of Serapis at Pozzuoli, and contains forty boxes, besides that appropriated to the royal family.

The **Garden*, with its lofty pruned hedges, contains beautiful fountains and cascades, adorned with statues. The grand terrace above the cascade (2 M. from the palace) affords beautiful points of view. The *Botanical Garden* is interesting as proving that the trees of the colder north can be grown here with success. The *Casino Reale di S. Leuci*, in the park, about 2 M. to the N., commands another fine prospect.

Caserta is the junction of the Naples and Foggia railway (R. 14), which runs above our line as far as the next station —

146 M. *Maddaloni;* the town (19,600 inhab.), situated to the left, with an extensive deserted palace of the Caraffa family, is commanded by a ruined castle. On the Foggia line, $2^1/_2$ M. distant, are situated the *Ponti della Valle*, a celebrated aqueduct constructed by Vanvitelli to supply the gardens of Caserta with water, and usually visited from Maddaloni.

150 M. *Cancello*, whence a branch-line diverges to Avellino (R. 12).

From Cancello to Benevento, 25 M. Since the opening of the railway (R. 14) the high road has been used for the local traffic only. It leads by *S. Felice* and *Arienzo*, and then passes through a narrow defile, considered by many to be identical with the *Furculæ Caudinæ* which proved so disastrous to the fortunes of Rome, whence it ascends to the village of *Arpaia* (the ancient *Caudium* according to some). It next passes the small town of *Montesarchio*, with its castle, once the residence of the d'Avalos family, and recently used as a state prison, in which, among others, the well-known Poerio (d. 1867) was confined.

To the left we observe *Monte Somma*, which conceals the cone of Vesuvius (p. 117). $154^1/_2$ M. *Acerra* (14,500 inhab.) was the ancient *Acerrae*, to which the Roman citizenship was accorded as early as B. C. 332. The train crosses the trenches of the *Regi Lagni*, which drain the marshes of *Pantano dell' Acerra*, the ancient *Clanius*, now *l'Agno*, and form the boundary between the provinces of Caserta and Naples. 162 M. *Casalnuovo*. Vesuvius becomes visible on the left.

163 M. **Naples.** Arrival, see p. 20.

2. From Rome to Naples

by the Pontine Marshes, Terracina, Gaeta, and Capua.

This road, until recently the principal route between Central and Southern Italy, is the most ancient in the peninsula. During the Samnite war, B. C. 312, the *Via Appia* from Rome to Capua (p. 1) was constructed by the censor Appius Claudius, and with it the present road is nearly iden-

tical. It skirts the W. side of the Alban mountains, passes Albano, Genzano, and Velletri, intersects the plain on the coast, of which the Pontine Marshes form a portion, and reaches Terracina, formerly the frontier-town of the States of the Church. It then turns inland and traverses the mountain chain of Itri, which bounds the Bay of Gaeta on the N. W. It reaches the bay near Formia, skirts it for a short distance, and then again proceeds towards the interior by S. Agata, uniting at the Sparanisi station (p. 7) with the preceding route, 4 M. above Capua.

Since the opening of the railway this road has been used for the local traffic only, but it is still strongly recommended to the notice of the traveller, as it traverses a singularly attractive district, and is one of the most beautiful routes in Italy. The drive by carriage from Rome to Naples is also preferable to the railway journey in this respect, that the transition from the one city to the other is thus rendered less abrupt. This region was a favourite haunt of brigands in 1860-70, but since the annexation of the States of the Church to Italy their bands have been dispersed. The journey may also be accomplished by diligence as far as Velletri (office near the Teatro Argentina), but this requires an additional day, which might probably be better employed. The malaria which prevails in the marshy districts in summer is considered especially noxious during sleep. The diligence conductors regard tobacco smoke as the most effectual antidote to the poison of the atmosphere. No risk need be apprehended during the colder seasons. There are fairly good hotels at Terracina and Formia.

The whole journey occupies three days: — 1ST DAY. Railway to *Velletri* in $^3/_4$-$1^1/_2$ hr. (fares 4 fr. 75, 3 fr. 35, 2 fr. 40 c.; express, 6 fr. 40, 4 fr. 30 c.); thence diligence (starting at 9 a.m.; fare 7 fr.) in 7 hrs. to *Terracina* (visit Theodoric's palace). — 2ND DAY. Diligence (generally about 11.30 a.m.; $5^1/_2$ fr.) to *Formia* in $6^1/_2$ hrs. The excursion to Gaeta is more easily made on the same day if a carriage be hired from Terracina to Formio. — 3RD DAY. Diligence (starting at 6 p.m.; $3^3/_4$ fr.) to *Sparanisi* in $3^1/_2$ hrs., and railway thence to Naples in $1^1/_2$-$2^1/_4$ hrs. (fares 6 fr. 45, 4 fr. 45, 3 fr. 10 c.; express, 6 fr. 80, 4 fr. 75 c.). The diligence from Sparanisi starts very early in the morning.

To *Velletri*, $25^1/_2$ M., see p. 1. The high road here descends to the plain to the right. About $1^1/_2$ M. before reaching Cisterna the road again unites with the ancient *Via Appia*. The extensive oak forests here were once a notorious haunt of banditti. On the height to the left we observe the villages of *Cori* and *Norma* (see *Baedeker's Central Italy*).

Farther on, below Norma, stands *Sermoneta* on an eminence, with an ancient castle of the Gaetani family, who thence derive their ducal title. Towards the sea, to the right, rises the isolated Monte Circello (p. 13). **Cisterna** *(La Posta)*, $7^1/_2$ M. from Velletri, a small town with a castle of the Gaetani, situated on the last hill before the Pontine marshes are reached, was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernae*.

17 M. (from Velletri) *Torre tre Ponti*, a solitary post-house, where the diligence halts for an hour and changes horses, is a miserable tavern. Terracina is $22^1/_2$ M. distant. (Sermoneta, 5 M. distant from Torre tre Ponti, may be visited thence; see above.) About $^1/_2$ M. farther the road crosses the *Ninfa* by an ancient bridge, restored, as the inscription records, by Trajan.

We now reach the **Pontine Marshes** *(Paludi Pontine)*, which

vary in breadth between the mountains and the sea from 6 to 11 M., and from Nettuno to Terracina are 31 M. in length. A very small part of them only is cultivated. They, however, afford extensive pastures, the most marshy parts being the favourite resort of the cattle. Towards the sea the district is clothed with forest *(macchia)*. The malaria in summer is a dreadful scourge.

According to Pliny (Hist. Nat. iii. 5), these marshes were anciently a fertile and well-cultivated plain, occupied by twenty-four villages, but towards the close of the republic gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil. The streams and canals are totally inadequate to carry off the excess of water which descends from the mountains during the rainy season, and its escape is further impeded by the luxuriant vegetation of the aquatic plants. Attempts to drain the marshes have been successively made by the censor Appius Claudius in B. C. 312 (so says tradition), by the consul Cornelius Cethegus 130 years later, by Cæsar, Augustus, Nerva, Trajan, and finally by Theodoric, King of the Goths, all of which were of temporary benefit only. Similar operations were undertaken by the popes Boniface VIII., Martin V., Sixtus V., and Pius VI. To the last is due the present admirably constructed road across the marshes, the cost of which amounted to 1,622,000 scudi (350,100 *l.* sterling).

For some distance the road follows the track of the ancient Via Appia in a straight direction, skirting the *Canal delle Botte*, which was constructed before the time of Augustus, and on which Horace performed part of his journey to Brundisium (Sat. i. 5).

About 4 M. from Torre tre Ponti is *Foro Appio*, the ancient *Forum Appii*, described by Horace as 'differtum nautis cauponibus atque malignis'. Here, and at Tres Tabernæ, the Apostle Paul met his friends from Rome (Acts, xxviii).

The road pursues a perfectly straight direction, shaded by a double or quadruple avenue of stately elms. But for the mountains to the left, where Sezza has for some time been visible, the traveller might imagine himself transported to a scene in Holland.

A conveyance in correspondence with the diligence from Velletri runs from Foro Appio to **Sezza**, the ancient Volscian *Setia*, which yielded a favourite wine. It is situated above the marshes on a hill which the old road to Naples skirted. The fragments of the old walls and of a so-called Temple of Saturn are still to be seen. — Instead of ascending the hill of Sezza, we may follow the road skirting its base to —

Piperno (6 M.), the ancient *Privernum* of the Volsci, which long withstood the attacks of the Romans, and afterwards a Roman colony, the traces of which are seen ¾ M. to the N. in the plain, on the way to Frosinone. This plain is enclosed by lofty mountains, studded with ruined castles and villages: *Rocca Gorga*, *Maenza*, *Rocca Secca*, *Prossedi*, etc. About 3 M. farther, in the valley of the *Amaseno*, is situated the Cistercian monastery of *Fossa Nuova*, where Thomas Aquinas died in 1274 while on his way to

the Council of Lyons. *Sonnino*, 4½ M. distant, and *San Lorenzo*, in the valley of the Amaseno, about 9 M. distant, are both famous for the picturesqueness of the costume of the women, and formerly notorious for the audacity of the brigands.

The road pursues a straight direction on a raised embankment, and leads to *Bocca di Fiume* and *Mesa*. At the entrance of the post-house at Mesa are two ancient mile-stones of Trajan. In the vicinity are the ruins of a tomb on a square basement of massive blocks of limestone, obtained from the neighbouring Volscian mountains.

Ponte Maggiore is the next post-station. Beyond it the road crosses the *Amaseno*, into which the *Ufente* empties itself a little higher up.

We soon reach the locality which Horace mentions as the site of the grove and fountain of Feronia (Sat. i. 5, 23), but no traces of either are now visible. (They were perhaps near S. Martino.) The new road now quits the Via Appia and approaches the mountains to the left, where palms and pomegranates, interspersed with orange groves and aloes, apprise the traveller of his entrance into Southern Italy.

To the right, towards the sea, the **Promontorio Circeo**, or *Circello* (1771 ft.), which was visible even before Velletri was reached, now becomes more conspicuous. This was the *Circeii* of the ancients, the traditional site of the palace and grove of the enchantress Circe, daughter of the sun, described by Homer. It is an isolated limestone rock, and may be reached in 3 hrs. from Terracina by a good path along the shore. On the summit, near *S. Felice* towards the S. and *Torre di Paola* towards the W., some fragments are perceived of the ancient town of *Circeii*, captured by Coriolanus, and still existing in Cicero's time. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot, attracted doubtless by the beauty of the situation and the excellence of the oysters. The *Grotta della Maga*, a stalactite cavern, deserves a visit. In spring and autumn the rocks are frequented by innumerable birds of passage.

Terracina (*Grand Hôtel Royal*, at the S. entrance to the town, with a view of the sea at the back; **Locanda Nazionale*, in the Piazza, less expensive), situated conspicuously on a rocky eminence (Hor. Sat. i. 5, 26), the *Anxur* of the ancient Volsci, and the *Tarracina* of the Romans, was formerly on the confines of the papal dominions, and still constitutes the natural frontier town between Central and Southern Italy. Pop. 7300. It is an ancient episcopal residence, and is one of the most picturesque spots in Italy. The high road intersects the extensive but thinly peopled quarter of the town which was founded by Pius VI., while the old town is built on the slope of the hill. Above the latter extend the ruins of the ancient city, crowned by the remains of the palace of Theodoric the Ostrogoth.

The **Cattedrale S. Pietro* is believed to occupy the site of a temple of Jupiter Anxŭrus. The vestibule rests on ten ancient columns, with recumbent lions at their bases. On the right is a large antique sarcophagus, which, according to the inscription, was used in torturing the early Christians. The pavement of

the square in which the cathedral stands dates from the Roman period.

Interior. The beautiful fluted columns of the *Canopy* in the interior belonged to the ancient temple. The *Pulpit*, with its ancient mosaics, rests on columns with lions at their bases. — The Clock Tower (ascended by 91 steps) commands an extensive prospect.

The summit of the promontory may be attained directly from the new town in ¾ hr., but more conveniently from the old town, the route being partly by an ancient road passing remains of tombs and ancient walls, and then leading to the right through olive plantations. The whole excursion requires about 3 hrs.; guide unnecessary. The **Palace of Theodoric*, King of the Ostrogoths, erected about 500 A.D. and afterwards converted into a castle, occupies the summit. A corridor of twelve arches opens towards the sea on the S. side. The purposes of the different parts of the structure cannot now be ascertained.

*View admirable. Towards the W. the prospect embraces the plain as far as the Alban Mts., then the Monte Circello; towards the S. are the Pontine or Ponza Islands, the N.W. group of which comprises *Ponza* (Pontiæ, once a Roman colony), *Palmarola* (Palmaria), and *Zannone*, all of volcanic origin, and the S. group *Ventotene* and *S. Stefano;* between the groups lies the small island of *La Botte*. The islands are still used, as in ancient times, as a place of detention for convicts. Ventotene is the *Pandateria* of melancholy celebrity, to which Augustus banished his abandoned daughter Julia, and Tiberius relegated Agrippina, the daughter of Julia, and where Nero is said to have caused his divorced wife Octavia to be put to death. Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 15); farther off is the promontory of Gaeta with the Torre d'Orlando (p. 17), and finally the island of Ischia.

The *Harbour* of Terracina, still recognisable by the breakwater, was of great importance during the Roman period, but is now entirely filled with sand. A new Molo affords indifferent shelter to coasting vessels. The galley-slaves at the bagno here are partly employed in the harbour works, and partly in the quarries. — At the entrance to the town rises a picturesque mass of rock on the roadside, on which a hermit formerly dwelt.

Beyond Terracina the road follows the direction of the Via Appia, and is flanked by remains of ancient tombs. The mountains which we skirt approach so near the sea as occasionally to leave barely space for the road. This pass was the ancient *Lautulae*. Here, in B. C. 315, the Romans fought a battle with the Samnites, and in the 2nd Punic War Fabius Maximus kept Hannibal in check here. On a hill about ½ M. to the left is situated the monastery of *Retiro*, on the site of the villa in which the emperor Galba was born. Then to the right is the

Lake of Fondi, the *Lacus Fundanus* or *Amyclanus* of the ancients, named after the town of *Amyclae* which is said to have been founded here by fugitive Laconians. The village towards the E. on the slope facing the sea is Sperlonga (see below).

The papal frontier was formerly at *Torre dell' Epitafia*. We next reach the gateway of the tower *de' Confini*, or *La Portella*, 4 M. from Terracina. On a height to the left is the village of *Monticelli;* by the road-side are fragments of tombs. We now enter the extremely fertile *Terra di Lavoro* (p. 7). The next place (11 M. from Terracina) is **Fondi** (5000 inhab.), the ancient *Fundi*, where Horace derides the pride of a civic official 'with broad purple border and censer' (Hor. Sat. i. 5, 34). Change of horses, and halt of 1/4 hr. (poor inn). The *Château*, part of which adjoins the inn, is miserably dilapidated. Some of the window-frames and decorations in the most tasteful Renaissance style testify to its ancient splendour. In the 16th cent. it belonged to the Colonnas, and in 1534 it was occupied by the beautiful Countess Giulia Gonzaga. One night the countess narrowly escaped being captured by the daring pirate Haireddin Barbarossa, who purposed conveying her to the Sultan Soliman II. Exasperated by his failure, he wreaked his revenge on the town, as an inscription in the church records. The town was again destroyed by the Turks in 1594. In the vicinity is the church of *S. Maria* in the Gothic style, disfigured in the interior by whitewash. It contains an ancient pulpit adorned with mosaic, and on the right a Madonna by Silvestro de' Buoni. A chapel is shown in the Dominican monastery in which Thomas Aquinas once taught. Considerable remains of the ancient town-walls are preserved. The principal street coincides with the ancient Via Appia. In other respects the town is a sombre looking place, and like Itri (see below) was for centuries a haunt of brigands.

Beyond Fondi the road traverses the plain for 3 M., after which it ascends *Monte S. Andrea* through mountain ravines, where additional horses are necessary. It then descends to the poor town of **Itri,** with a ruined castle, once notorious for the robberies committed there. It was here that the robber-chief Marco Sciarra promised a safe conduct and protection to the poet Tasso; and Fra Diavolo (whose real name was Michele Pezza) was also a native of Itri. He was at last captured by the French near Salerno and executed. Anecdotes are still related of this daring brigand, and Washington Irving's sketch 'The Inn of Terracina', the foundation of Auber's opera, has greatly contributed to maintain their interest.

A mountainous path leads from Itri, to the right, in 2 1/4 hrs. to the fishing village of *Sperlonga*, situated on a sandy promontory, and deriving its name from the grottoes *(speluncae)* in the neighbouring rocks. In one of these, as Tacitus informs us (Ann. iv. 59), Sejanus saved the life of Tiberius, which was imperilled by a falling rock. On the way to the grotto

we observe Roman ruins, and the grotto itself contains benches and stucco ornaments. The excursion may best be made by boat from Gaeta, from which Sperlonga is about 9½ M. distant.

From Itri the road descends for some distance on galleries, and finally between woods and vineyards towards the coast, revealing an exquisite view of the bay of Gaeta, with its glittering villas and other edifices; in the distance are Ischia and Procida; still further off rise the Monte S. Angelo (p. 152) and Vesuvius.

Farther on, we perceive to the right, in the middle of a vineyard, on a square base, a massive round tower, believed to be *Cicero's Tomb*. It was in this neighbourhood, not far from his Formianum, that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and Lepidus, was murdered by the tribunes Herennius and Popilius Lænas, 7th Dec., B.C. 43, in the 64th year of his age. On a height above the road may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles, and was covered with the most sumptuous villas. Tradition has assigned several of these to Cicero, but without the slightest historical foundation. The road now descends to Formia.

Formia (**Hôtel de l'Europe*, on the coast, R. 1½ fr., preferable to the inns at Gaeta), the ancient *Formiae*, a town with 9600 inhab., was called *Mola di Gaeta* under the former regime. The beauty of its situation constitutes its sole attraction. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and pomegranates, and with vineyards and olive-plantations.

One of the most delightful points is the so-called *Villa of Cicero*, or *Villa Caposele*, above the town, formerly a favourite residence of the kings of Naples. It now belongs to Sign. Gaetano Rubino (permission to visit it obtained by leaving a card at his palazzo opposite the prefecture; boy to act as guide ½ fr.). At the entrance are ancient inscriptions and statues. The Lower Part of the garden contains considerable remains of an ancient villa, supposed to have belonged to Cicero. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. During the siege of Gaeta, General Cialdini established his headquarters here. The Upper Terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain range to the S. of the Liris, which separates the latter from the region of the Volturno.

Excursion to Gaeta, 4-5 hrs. there and back.

Formia carries on a brisk traffic with Gaeta, 4¾ M. distant. Seat in public conveyance ½ fr.; one-horse carr. there and back, according to tariff, 2 fr., or with a stay of some hours 3 fr., a drive of ¾ hr.; by boat somewhat longer, 3-4 fr.

The road ascends through Formia, and beyond it descends to the coast, which it then skirts. Numerous remains of villas, which the Romans were in the habit of building out into the sea as far as possible, are passed. Among them a spot is pointed out as the scene of the assassination of Cicero (see above). Country attractive. Outside the town extends a long row of houses, called the *Borgo*. The road next passes the fortifications, which still bear traces of the bombardment of 1860.

Gaëta *(Albergo Villa Gaeta*, well spoken of; *Italia; Caffè Nazionale)*, the ancient *Portus Caieta*, with 18,700 inhab., is an important fortress, but insignificant as a commercial town. The promontory of Gaeta resembles the cape of Misenum in formation, presenting from a distance the appearance of a gigantic tumulus. Tradition has pointed it out as the tomb of Caieta, the nurse of Æneas, and Munatius Plancus accordingly erected a conspicuous and imposing monument on its summit. From this eminence projects a lower rock which bears the citadel and the town.

The strength of the place was first put to the test during the barbarian immigrations. Gaeta successfully resisted the attacks of the Teutonic invaders, and with Amalfi and Naples constituted one of the last strongholds of ancient culture. It afterwards became a free city, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Arragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was gallantly defended by the Prince of Hessen-Philippsthal, who, aided by the English fleet, held out for nearly six months against a powerful French army under Masséna. In Nov. 1860, Francis II. of Naples, the last of the Bourbon kings, sought refuge here, and his queen Mary, Duchess of Bavaria, took a prominent part in the defence of the fortress, but the town was at length compelled to capitulate by the Italian fleet on 23rd Feb. 1861. The king was conveyed to Rome by a French man-of-war. Pope Pius IX. when banished in Nov. 1848, also sought an asylum here, and remained at Gaeta until his return to Rome in April, 1850.

The *Cattedrale di S. Erasmo* has a remarkable campanile; at the entrance are four ancient columns and relics of old sculptures.

Interior modernised. At the back of the high altar (covered) is the banner presented by Pope Pius V. to Don John of Austria, the hero of Lepanto, representing the Saviour with SS. Peter and Paul.

Opposite the principal portal of the church is a sculptured Gothic column resting on four lions.

Among the antiquities may be mentioned the remains of an amphitheatre and of a theatre, and also a column bearing the names of the twelve winds in Greek and Latin.

The chief object of interest, however, is the so-called **Torre d'Orlando*, or tomb of Munatius Plancus, the contemporary of Augustus, and founder of Lyons (B. C. 43), situated on the summit of the promontory. We ascend from the Piazza to the Gothic church of S. Francesco, begun by Ferdinand II. in

1849, seriously damaged in 1860, and since completed; then turn to the left through an open garden gate, and reach the Torre by a good winding road in 25 min. The tomb consists of a huge circular structure of travertine blocks, resembling that of Cæcilia Metella at Rome. Round the top runs a frieze with warlike emblems. On the N. side is the inscription: *L. Munatius L. f. L. n. L. pron. Plancus cos. cens. imp. iter. VII vir epulon. triump. ex Raetis, aedem Saturni fecit de manibis, agros divisit in Italia Beneventi, in Gallia colonias deduxit Lugudunum et Rauricam.* A more magnificent site for such a monument cannot well be conceived. The **View towards the N.W. embraces the coast as far as Mte. Circeo, to the W. the sea with the Ponza Islands, to the E. and S. the bay of Gaeta, Ischia, Procida, Capri, and the mountains of Misenum.

Leaving Formia, the road now turns into the plain of the *Garigliano*, the *Liris* of the ancients, which falls into the Bay of Gaeta. To the left, before reaching the bridge, we observe a long series of arches of the ancient aqueduct; then nearer the road, by the post-house, remains of the theatre and amphitheatre of the venerable city of *Minturnae*, on the ruins of which, on the hill to the left, has sprung up the small town of *Traetto*. In the plain towards the Liris are situated the marshes where Marius once sought to elude the pursuit of the hirelings of Sulla. On the right bank of the Garigliano, 27th Dec. 1503, Don Gonsalvo da Cordova fought the decisive battle with the French which placed Naples in his power. Pietro de' Medici, who, having been banished from Florence, had followed the French, endeavoured to escape to Gaeta in a boat with four field-pieces. The boat, however, sank, and all its crew were drowned. Pietro was buried at Monte Casino (p. 5).

The suspension-bridge over the Garigliano ($7^1/_2$ M. from Formia), constructed in 1832, is the oldest in Italy. Before it is reached the present road quits the Via Appia, which is distinctly traceable on the right bank as far as *Mondragone*, near the *Sinuessa* of Horace (destroyed by the Saracens in the 10th cent.), where to his great joy he was met on his journey (Sat. i. 5, 39) by his friends Plotius, Varius, and Virgil. Horace then crossed the Savo (Savone) by the Pons Campanus and proceeded to Capua. The present road, however, turns to the left towards the heights of *Sant' Agata* (change of horses, halt of $^1/_4$ hr.), a busy post-station, where it is crossed by a road leading from Sessa to Mondragone. The volcanic peaks of the Campagna Felice, and among them the lofty *Rocca Monfina*, now become visible.

The *Rocca Monfina*, $4^1/_2$ M. from Sant' Agata, is easily visited thence. On the way thither, $^1/_2$ M. from Sant' Agata, on a volcanic eminence, lies **Sessa**, the ancient *Suessa Aurunca*, with interesting ruins of a bridge, amphitheatre, etc. Other relics are preserved in the ancient cathedral

and the churches of S. Benedetto and S. Giovanni. In the principal street are memorial stones with inscriptions in honour of Charles V., above which is an old crucifix with a mosaic cross. From the hills of Sessa to Mondragone, towards the S., extends *Monte Massico*, whose wines Horace and Virgil have immortalised. In the vicinity, towards the Volturnus, was the *Ager Falernus*, where excellent wine is still produced.

The road from Sant' Agata to Sparanisi passes the village of *Cascano*, noted for the beauty of its women. The same reputation might indeed be fairly extended to the whole district around the Bay of Gaeta. About 4 M. from Cassano a road to the left leads to *Teano* (see p. 6). The road then crosses the *Savone*, not far from the picturesque castle of *Francolisi*, and ($1^1/_2$ M.) reaches the railway-station of *Sparanisi* (see p. 7), whence Naples is reached by railway viâ Capua in about 2 hrs.

3. From Leghorn to Naples *(by sea)*.

Steamboats. Two vessels of the *Società Florio* (Wed. and Sat.) and one of the *Società Rubattino* (Tues.) leave Leghorn for Naples every week (embarcation 1 fr.; fare 49 fr., 31 fr.). A French steamer (*Compagnie Fraissinet*) also sails once weekly, calling at Cività Vecchia. The direct voyage occupies 26-31 hrs., that by Cività Vecchia about 10 hrs. more.

The great advantage of approaching Naples by sea is that the city is suddenly revealed to the traveller in the perfection of its majesty and beauty. The view on entering the bay on a fine day is one of almost unparalleled loveliness. Most of the coasting steamers load and unload in the harbours during the day, and proceed on their way at night; the traveller should therefore take care to avoid those that enter the Bay of Naples in the dark.

On emerging from the harbour of Leghorn the steamer affords a beautiful retrospect of the town. Towards the W. rises the island of *Gorgona*. The vessel steers towards the S. and soon comes in sight of the island of *Capraja*, while the dark outlines of Corsica are visible in the distance. The Italian coast continues visible on the E., and to the N.E. rise the Apennines. The steamer next proceeds between the island of *Elba*, with the *Porto Longone* and the islet of *Palmajola*, and the *Punta di Piombino*, a beautiful passage, affording a fine survey of the rocky islands as well as of the coast, with its numerous promontories crowned with lighthouses. Farther on is the island of *Pianosa;* more towards the S., *Giglio*, and the picturesque *Monte Argentario* (1770 ft.) rising abruptly from the sea. Then the islet of *Giannutri*.

The coast becomes flat, and *Cività Vecchia*, picturesquely situated at the foot of a hill, at length comes in sight.

To the S. of Cività Vecchia the coast is somewhat monotonous, and spacious plains, rarely relieved by hills, extend as far as the horizon. In clear weather the dome of St. Peter's at Rome is said to be visible. In the bay to the S. of *Capo Linaro* lies *S. Severa*, and beyond it *Palo* with its palace. At the mouth of the Tiber we observe *Fiumicino* and *Ostia;* farther on is *Porto*

d'Anzio; in the background rise the Alban and Volscian mountains. The dreary aspect of the Pontine marshes is relieved by the conspicuous *Monte Circello* or *Circeo*. To the S.W. are the Ponza islands, *Ponza* and *Zannone*.

The steamer now stands out to sea, leaving the coast with the bays of Terracina and Gaeta to the E. The first land which again becomes visible is the island of *Ischia* to the S., to the left of which we afterwards see the island of *Procida*. The vessel steers into the *Strait of Procida*, which lies between the island and the *Capo Miseno*. As soon as we have rounded the latter, the Bay of Naples in all its beauty bursts on our view, but the city remains concealed for some time longer.

"The strait which lies between the low island of Procida on the right and the Capo Miseno on the left, is the channel by which the bay of Naples is entered in this direction, — the portal to what has been called a 'fragment of heaven to earth vouchsafed'. Capo Miseno is a rocky eminence, connected with the mainland by a long narrow isthmus; a grey, deserted tower of weird aspect crowns the summit. The white houses of Procida, with their flat roofs glittering in the sunshine, remind one of a troop of pilgrims toiling up the ascent."

The eminent author of the work from which the above extract is taken strongly recommends travellers to approach Naples by sea. The impression, as he justly observes, which is produced by a rapid transition by land from majestic Rome to squalid Naples is inevitably disappointing, whilst the traveller arriving from the sea is at once introduced to all the fascinating charms of the beautiful bay.

Naples, see below.

4. Naples.

Arrival. (a) By Railway. The station (*Stazione Centrale*) is situated at the E. end of the town (Pl. G, 3). The arrangements are far from satisfactory, and travellers are generally kept waiting a long time for their luggage. The formalities of the municipal douane are soon terminated, the declaration of the traveller that his luggage contains no comestibles liable to duty being generally accepted. *Hotel Omnibuses* 1½ fr.; public omnibus 20 c., each box 20 c. (not recommended to persons arriving for the first time). *Cabs:* with two horses (nearest the entrance) 1 fr. 40 c., each trunk 20 c.; with one horse (outside the railings, farther distant; seats for two persons only) 70 c., each trunk 20 c.; no charge is made for smaller articles of luggage. The *Facchini* who take the luggage to the cab are paid, according to tariff: 10 c. for a travelling-bag or a hat-box, 20 c. for heavier articles, 40 c. for boxes weighing 200-400 lbs.; but a few soldi more are usually given. The principal hotels all send omnibuses, or at least their commissionnaires, to meet the trains.

On arriving at the station the traveller should entirely disregard the representations and suggestions with which he is generally pestered. Let him drive at once to the hotel he has selected, and if it should happen to be full he will there ascertain without difficulty where good accommodation may be procured. He should also keep a watchful eye on his luggage, decline the services of officious bystanders, and beware of pick-

NAPOLI

1. *Albergo de'Poveri* I F. G. 2.
2. *Banco di Pietà* II F. 4.
3. *Borsa* II E. 5.
4. *Catacombe, bocca delle* I D. 2.
5. *Collegio de'Cinesi* I E. 2.
6. *Conservatorio di Musica* II E. 4.
7. *Dogana* II F. 5.
8. *Fontana Medina* II E. 5.
9. *Museo nazionale* I E. 3.
10. *Orto botanico* I F. 2.
11. *Osservatorio astron.* I E. 2.
12. *Palazzo Angri* II E. 4.
13. " *Arcivescovile* I F. 3.
14. " *di Capodimonte* I E. 1.
15. " *Cellamare* II D. 6.
16. " *Fondi* II E. 5.
17. *Palazzo della Foresteria (Prefettura)* II E. 6.
18. " *Maddaloni (Banca naz.)* II E. 4.
19. " *Miranda* II D. 6.
20. " *del Municipio* II E. 5.
21. " *Reale* II E. 6.
22. " *S. Angelo* II F. 4.
23. *Posta* II E. 4.
24. *Sanità* II F. 5.
25. *Teatro S. Carlino* II E. 5.
26. " *S. Carlo* II E. 6.
27. " *Fenice* II E. 5.
28. " *de'Fiorentini* II E. 5.
29. " *del Fondo* II E. 5.
30. " *nuovo* II E. 5.
31. *Tribunali* I F. G. 3.
32. *Università* II F. 4.

Chiese:

33. *S. S. Angelo e Nilo* II F. 4.
34. *S. Anna* II D. E. 6.
35. *S. Annunziata* I G. 3.
36. *S. Antonio* II D. 4.
37. *S. Antonio Abbate* I G. 2.
38. *S. S. Apostoli* II F. 3.
39. *S. Barbara* II E. 5.
40. *S. Carlo all'Arena* I F. 3.
41. *S. Caterina* II D. 6.
42. *S. Chiara* II E. 4.
43. *Concezione* II D. 5.
44. *S. Croce al Mercato* II G. 4.
45. *S. Domenico* II E. 4.
46. *Duomo* I F. 3.
47. *S. Filippo Neri* I F. 3.
48. *S. Francesco di Paola* II E. 6.
49. *S. Gennaro de'Poveri* I D. 2.
50. *Gesù nuovo* II E. 4.
51. *Gesù e Maria* I D. 3.
52. *S. Giacomo degli Spagnuoli* II E. 5.
53. *S. Giorgio Maggiore* II F. 4.
54. *S. Giovanni a Carbonaro* I F. 3.
55. *S. Gregorio* II F. 4.
56. *Incoronata* II E. 5.
57. *S. Lorenzo* II F. 3. 4.
58. *S. Lucia* II E. 6.
59. *S. Maria del Carmine* II G. 4.
60. *S. Maria de'Costantinopoli* I E. 3.
61. *S. Maria la nuova* II E. 5.
62. *S. Martino* II D. 5.
63. *S. Matteo* II E. 5.
64. *S. Michele* II E. 4.
65. *Monte Calvario* II D. 5.
66. *Monte Oliveto* II E. 4.
67. *S. Paolo Maggiore* I F. 3.
68. *Pietra Santa* II E. 4.
69. *S. Pietro a Majella* II E. 4.
70. *S. Pietro Martire* II F. 4.
71. *S. Restituta* I F. 3.
72. *S. Sebastiano* II E. 4.
73. *S. S. Severino e Sosio* II F. 4.
74. *S. Severo, Capella di* II E. 4.
75. *Spirito Santo* II E. 4.
76. *S. Teresa* I E. 3.


E
F
I
Capodimonte
Palazzo Reale
Osserv. Astronom.
Museo
Piazza
Strada Nuova
Via di Capodimonte
Via del Museo
Via Foria
Via Carbonara
Via Tribunali
Via Duomo
Via Carmine
Via Arenaccia
Via Materdei
Via Salvator Rosa
Via Stella
Via Miano
Via Cristallini
Via Vergini
Via Sanità
Via Ponte Rotto
Via Fontanelle
Via Arena della Sanità
Via Cimarosa
Via Cesarea
Via Ferrante Imparato
Via Nuova Poggioreale
Via Nuova Fontanelle
Via Nuova Materdei
Via Nuova Arenaccia
Via Nuova Vergini
Via Nuova Cristallini
Via Nuova Miano
Via Nuova Stella
Via Nuova Sanità
Via Nuova Foria
Via Nuova Carbonara
Via Nuova Tribunali
Via Nuova Duomo
Via Nuova Carmine
Via Nuova Arenaccia
Via Nuova Materdei
Via Nuova Salvator Rosa


A
B
C
D
E
F
G
H
I
1
2
3
Capodimonte
Palazzo Reale
Due Porte
Stazione
Centrale
Ferrovia
Strada nuova di Poggio Reale
Strada Nuova per Capodichino
Strada Nuova per Casoria
Strada Nuova per Secondigliano
Strada Nuova per Aversa
Strada Nuova per Napoli a Portici
Strada Nuova per Napoli a Resina
Strada Nuova per Napoli a Pozzuoli
Strada Nuova per Napoli a Castellammare
Strada Nuova per Napoli a Sorrento
Strada Nuova per Napoli a Salerno
Strada Nuova per Napoli a Nocera
Strada Nuova per Napoli a Avellino
Strada Nuova per Napoli a Benevento
Strada Nuova per Napoli a Foggia
Strada Nuova per Napoli a Bari
Strada Nuova per Napoli a Brindisi
Strada Nuova per Napoli a Lecce
Strada Nuova per Napoli a Taranto
Strada Nuova per Napoli a Potenza
Strada Nuova per Napoli a Cosenza
Strada Nuova per Napoli a Reggio
Strada Nuova per Napoli a Catanzaro
Strada Nuova per Napoli a Crotone
Strada Nuova per Napoli a Messina
Strada Nuova per Napoli a Catania
Strada Nuova per Napoli a Siracusa
Strada Nuova per Napoli a Trapani
Strada Nuova per Napoli a Palermo
Strada Nuova per Napoli a Marsala
Strada Nuova per Napoli a Girgenti
Strada Nuova per Napoli a Caltanissetta
Strada Nuova per Napoli a Enna
Strada Nuova per Napoli a Ragusa
Strada Nuova per Napoli a Modica
Strada Nuova per Napoli a Noto
Strada Nuova per Napoli a Augusta
Strada Nuova per Napoli a Catania
Strada Nuova per Napoli a Siracusa
Strada Nuova per Napoli a Trapani
Strada Nuova per Napoli a Palermo
Strada Nuova per Napoli a Marsala
Strada Nuova per Napoli a Girgenti
Strada Nuova per Napoli a Caltanissetta
Strada Nuova per Napoli a Enna
Strada Nuova per Napoli a Ragusa
Strada Nuova per Napoli a Modica
Strada Nuova per Napoli a Noto
Strada Nuova per Napoli a Augusta

NAPOLI

1. *Albergo de'Poveri* I F. G. 2.
2. *Banco di Pietà* II F. 4.
3. *Borsa* II E. 5.
4. *Catacombe, bocca delle* I D. 2.
5. *Collegio de'Cinesi* I E. 2.
6. *Conservatorio di Musica* II E. 4.
7. *Dogana* II F. 5.
8. *Fontana Medina* II E. 5.
9. *Museo nazionale* I E. 3.
10. *Orto botanico* I F. 2.
11. *Osservatorio astron.* I E. 2.
12. *Palazzo Angri* II E. 4.
13. " *Arcivescovile* I E. 3.
14. " *di Capodimonte* I E. 1.
15. " *Cellammare* II D. 6.
16. " *Fondi* II E. 5.
17. *Palazzo della Foresteria (Prefettura)* II E. 6.
18. " *Maddaloni (Banca naz.)* II E. 4.
19. " *Miranda* II D. 6.
20. " *del Municipio* II E. 5.
21. " *Reale* II E. 6.
22. " *S. Angelo* II F. 4.
23. *Posta* II E. 4.
24. *Sanità* II F. 5.
25. *Teatro S. Carlino* II E. 5.
26. " *S. Carlo* II E. 6.
27. " *Fenice* II E. 5.
28. " *de'Fiorentini* II E. 5.
29. " *del Fondo* II E. 5.
30. „ *nuovo* II E. 5.
31. *Tribunali* I F. G. 3.
32. *Università* II F. 4.

Chiese:

33. *S. S. Angelo e Nilo* II F. 4.
34. *S. Anna* II D. E. 6.
35. *S. Annunziata* I C. 3.
36. *S. Antonio* II D. 4.
37. *S. Antonio Abbate* I G. 2.
38. *S. S. Apostoli* I F. 3.
39. *S. Barbara* II E. 5.
40. *S. Carlo all'Arena* I F. 3.
41. *S. Caterina* II D. 6.
42. *S. Chiara* II E. 4.
43. *Concezione* II D. 5.
44. *S. Croce al Mercato* II G. 4.
45. *S. Domenico* II E. 4.
46. *Duomo* I F. 3.
47. *S. Filippo Neri* I F. 3.
48. *S. Francesco di Paola* II E. 6.
49. *S. Gennaro de'Poveri* I D. 2.
50. *Gesù nuovo* II E. 4.
51. *Gesù e Maria* I D. 3.
52. *S. Giacomo degli Spagnuoli* II E. 5.
53. *S. Giorgio Maggiore* II F. 4.
54. *S. Giovanni a Carbonaro* I F. 3.
55. *S. Gregorio* II F. 4.
56. *Incoronata* II E. 5.
57. *S. Lorenzo* II F. 3. 4.
58. *S. Lucia* II E. 6.
59. *S. Maria del Carmine* II G. 4.
60. *S. Maria de'Costantinopoli* I E. 3.
61. *S. Maria la nuova* II E. 5.
62. *S. Martino* II D. 5.
63. *S. Matteo* II E. 5.
64. *S. Michele* II E. 4.
65. *Monte Calvario* II D. 5.
66. *Monte Oliveto* II E. 4.
67. *S. Paolo Maggiore* I F. 3.
68. *Pietra Santa* II E. 4.
69. *S. Pietro a Majella* II E. 4.
70. *S. Pietro Martire* II F. 4.
71. *S. Restituta* I F. 3.
72. *S. Sebastiano* II E. 4.
73. *S. S. Severino e Sosio* II F. 4.
74. *S. Severo, Capella di* II E. 4.
75. *Spirito Santo* II E. 4.
76. *S. Teresa* I E. 3.


Porto Mercantile
Grande
Porto Militare
Castel Nuovo
Lanterna
Darsena
Piazza del Plebiscito
Palazzo Reale
Piazza Municipio
Piazza Dante
Strada del Molo
Strada Nuova
Strada Reale
Strada Ferrovia
Strada Roma
Strada Nuovissima
Strada Nuovissima del Piliero
Strada Nuovissima di Chiaia
Strada Nuovissima di Toledo
Strada Nuovissima di Porto Salvo
Strada Nuovissima di Porto Piccolo
Strada Nuovissima di Porto Grande
Strada Nuovissima di Porto Militare
Strada Nuovissima di Porto Mercantile


NAPOLI
Scala nel 1:16.000
1 Chilometro
Metri
Spiaggia della Marinella
Porto Mercantile o Grande
Porto Militare
Darsena
Castel S.E.Imo
Villa Floridiana
Villa Riccardi
Villa Nazionale
Antignano
Vomero
Sterratello
Piazza del Plebiscito
Piazza Reale
Molo
Lanterna
Strada di Chiaja
Geograph. Anstalt von Wagner & Debes, Leipzig

pockets. No unauthorised person should be allowed to mount the box of the cab, as sometimes one of the porters at the station will endeavour to do so, with a view of extorting money from the landlord of the hotel on the pretence that the traveller's choice has been the result of his advice. As tricks of the above description are too often practised at Naples, the traveller should be on his guard throughout the whole period of his stay. In case of necessity assistance may be obtained from the nearest policeman *(carabinieri*, black and red coat with three-cornered hat; or the municipal *guardia di pubblica sicurezza*, dark uniform with military cap).

(b) By Steamboat. The steamers lay to outside the Porto Grande or in the Porto Militare. As soon as permission to disembark is granted, a small boat (1 fr. for each person with or without luggage; no attention should be paid to the absurdly extortionate demands usually made) conveys the passengers to the Dogana (Pl. 24; F, 5), where luggage is examined. This done, one of the 'facchini della dogana' places the luggage on the fiacre or other conveyance (40 c. for luggage under 200 lbs., or 60 c. up to 400 lbs.).

Hotels. Hotel charges are always high at Naples, particularly in spring, when the influx of visitors is at its height. Families visiting the city at this season had better secure rooms by letter, some time before their arrival. In summer the principal hotels are comparatively empty, and therefore cheaper. The average charges at these houses during the season are about as follows: R. 4-6 fr. and upwards, B. 1½-2, D. 4-6, A. 1 fr.; travellers who do not dine at the table d'hôte pay more for their rooms; pension at some of the hotels 10-12 fr. and upwards. — See also p. xxiii as to climate and sanitary conditions.

The new hotels in the *Corso Vittorio Emanuele* and the adjoining *Rione Principe Amedeo* (Pl. B, C, 6), enjoy the healthiest situation and the finest view, and in spite of their remoteness from the centres of interest are steadily growing in public favour. *Grand Hôtel Nobile; Rione Principe Amedeo, a palatial edifice, R. 5 fr., B. 1½ fr.; *Hôtel Bristol, *Hôtel Tramontano-Beaurivage, D. 5 fr., both in the Corso Vitt. Emanuele.

Lower Town, near the sea. In the *Strada Chiatamone* (Pl. D, E, 6, 7), at the foot of the Pizzofalcone: *Washington (Pl. a), with garden; *Hôtel des Etrangers, both opposite the Castel dell' Ovo, with unimpeded view. Nearer the Chiaja, No. 9, Hôtel Métropole, well spoken of. — In the *Riviera di Chiaja* (Pl. D, C, B, 6), near the Villa Nazionale, with a view of the Villa and the sea, but noisy, the rattling of carriages continuing till far on in the night: No. 276, *Gran Bretagna (Pl. h); Nos. 255-253, *Hôtel du Louvre (Pl. k); No. 128, Hôtel de la Ville (Pl. l), opposite the end of the Villa, pension 8-10 fr. — In the *Strada S. Lucia*, to the E. of the Pizzofalcone: Hôtel de Rome (Pl. m), close to the sea, R. 4, D. 5 fr., well spoken of; *Hôtel de Russie (Pl. n), with a dépendance, R. 3-4 fr. and upwards, B. 1½, D. 5 fr., patronised by the English. Hôtel Vittoria, in the Piazza del Municipio, corner of Strada S. Brigida.

The following second-class hotels, though not on the coast, are conveniently situated near it. In the busy *Strada Medina* (Pl. E, 5), not far from the harbour: *Hôtel de Genève (Pl. o), entrance by No. 13 Strada S. Giuseppe, R. 3, D. 4½, B. ¾ fr.; Hôtel Central (Pl. p), Strada Medina 72, commercial, similar charges; Hôtel National, Strada Medina 5. — In the *Strada del Molo*, opposite the Castel Nuovo: No. 24, *Hôtel Milano (Pl. q), unpretending, R. 2½, A. ½ fr. — In the *Piazza del Municipio* (Pl. E, 5): Hôtel St. Petersbourg & Pension Cavour, with trattoria (p. 23), pens. 8 fr.; Hôtel du Globe; Albergo d'Italia, nearly opposite the church of S. Giacomo, moderate; Trinacria. — In the *Largo S. Ferdinando*, at the beginning of the Toledo (Pl. E, 6): Hôtel de l'Europe, entrance by Strada Nardones 113, D. 4, B. 1 fr., well spoken of; Hôtel d'Orient, entrance by Strada Nardones 8. — In the *Largo della Carità:* Hôtel de l'Univers, moderate. — In the *Largo Fiorentini:* Albergo dei Fiori, near the Teatro Fiorentini (Pl. 28; E, 5).

Pensions *(Boarding Houses).* The following may all be recommended for a stay of from 3-4 days upwards; some receive travellers even for a

single day (comp. p. xix). *Strada Chiatamone:* No. 23, Hôtel & Pension Allemagna, 8-9 fr. per day. — *Riviera di Chiaja:* No. 287, Hôt. & Pens. Anglo-Américaine, 9 fr.; No. 155, Pension Romaine; No. 118, Hôt. & Pens. della Riviera; No. 114, Pens. Anglaise, 7½-9½ fr.; No. 61, Hôt. & Pens. de Naples. — *Near the Chiaja:* Hôt. & Pens. Hassler, Strada S. Teresa a Chiaja, 8-10 fr.; Pens. Turner-Guidotti, Vico Giov. Bausan 16; Montcenis, Strada S. Caterina a Chiaja 67, with dépendance at Vio primo degli Alabardieri 11, 1st floor; Orient, Strada Vittoria 44-47, near the piazza of that name, R. 3, B. 1½ fr. — *In the Higher Quarters of the Town* (comp. p. 21): *Britannique (Mme. Macpherson), Corso Vitt. Emanuele 38, near the large hotels; Hôt. & Pens. Casalta, Rione Principe Amedeo 14, well spoken of.

Hôtels Garnis. For a stay of some duration the traveller may prefer to take rooms at a private hotel, where he will be more independent than at a hotel or a pension. Charges vary with the season, culminating on unusual occasions, such as an eruption of Mt. Vesuvius, which invariably attracts crowds of visitors. The rooms are generally large and fitted up for two persons: with one bed 2½-4, with two beds 4-6 fr. per day. The number of days for which the room is engaged should be expressly stated, otherwise the visitor may be required to leave unexpectedly, and a distinct bargain should be made as to charges (e. g.: A. ½ fr., L. 30 c. per day). Breakfast may usually be obtained in the house, but better at a café. Many of these establishments are well fitted up, but are not so clean or well organised as the principal hotels. Houses of this kind are to be found on the side of the town next the sea, from S. Lucia and Chiatamone to the Chiaja and the Mergellina, and also in the side-streets near the Chiaja (Giovanni Bausan, Mandella Gaetana, Sta. Teresa a Chiaja, etc.). Thus in S. Lucia Nos. 28, 31, 92 (3rd floor); in the Chiaja, Nos. 171, 260, 263, 267 (1st fl.), 270, etc. The well-known *Casa Combi*, formerly in S. Lucia, is now at Strada Vittoria 38. There are also several hôtels garnis in the Corso Vittorio Emanuele and in the Rione Principe Amedeo.

Private Apartments. Furnished rooms may be easily obtained at Naples. Those in the best quarters (Pizzofalcone, Riviera di Chiaja, Corso Vitt. Emanuele) cost 40-60 fr. a month.

Restaurants *(Trattorie)* very numerous. Italian cuisine. Dinners usually à la carte; three dishes with fruit and wine 2-3½ fr.; iced water (acqua gelata) 5 c.; good table-wine 30-40 c. per half-litre; bread, generally indifferent, 15 c. (*pane francese* of finer flour); gratuity 1 soldo for each franc of the bill. Most of the restaurants also give dinners at a fixed price (*prezzo fisso*) varying from 2½ to 5 fr. — Smoking universal; ladies, however, may visit the better of these establishments. Most of them are situated in the Toledo, on the first-floor, the entrance being generally from a side-street.

On the W. Side of the Toledo: **Caffè del Pal. Reale*, Largo S. Ferdinando, handsome and expensive, table d'hôte at 5, 5.30, or 6 according to the season, 4 fr.; **Restaurant du Café de l'Europe*, above the café of that name, at the corner of the Strada di Chiaja and the Toledo, dear, much frequented for déjeûner about noon (downstairs cheaper than first floor); *Restaurant de Naples*, Toledo 236, entrance Vico Carminello a Toledo 63.

On the E. Side of the Toledo: **Giardini di Torino*, entrance Vico delle Campane 70, moderate. Then, corner of the Strada S. Brigida, *Restaurant du Louvre*, good cuisine, moderate charges; *Villa di Torino*, Via Paolo Emilio Imbriani, a side-street between the Toledo and the Piazza del Municipio, entrance by Vico del Fico 3, viands good, one of the oldest trattorie in Naples, formerly the chief resort of strangers; *Restaurant della Borsa*, Strada Monte Oliveto 40. Farther up the Toledo, No. 143, *Trattoria d'Italia*, inexpensive.

The following may also be mentioned: **Birreria Dreher* (suitable for breakfast; 'plat du jour' 1 fr.), Largo S. Francesco di Paola 8-11 (see p. 23); **Bacca's German Restaurant*, Strada Guantai Nuovi 46 (Pl. E, 5); *Zepf-Weber* (also a café; rooms to let), Str. del Molo; *Café du Commerce*,

near the last, in the Str. Medina, table d'hôte at 6 o'clock 3 fr.; *Café Cavour*, Str. Medina 64, well spoken of; **Al Vermouth di Torino*, Piazza del Municipio, pleasant rooms, D. from 2½ fr.; *Rest. des Etrangers*, Str. di Chiaja 134; *Grand Rest. du Gladiateur*, Str. di Chiaja 123; *Benvenuto* (also a café), Via Museo Nazionale 67-69 (continuation of the Toledo); *Café al Museo*, corner of the Piazza Cavour, opposite the museum, the last two convenient luncheon-rooms for visitors to the museum; *Birreria di Strasburgo*, corner of the Piazza del Municipio and the Str. del Molo; *Café di Napoli*, in the Villa Nazionale, etc.

The *Maccaroni* of Naples is much esteemed, but is generally hard, and should therefore be ordered 'ben cotti'. It is usually flavoured with *pomi d'oro* (tomatas), of which the Neapolitans are very fond. *Sea-fish* and *ragosta*, a kind of lobster, excellent. Shell-fish-soup *(zuppa di vongole)*, a good but indigestible dish. Oysters *(ostriche)* are least expensive at S. Lucia; the best are from the Lago Fusaro, 60 c. to 1 fr. per dozen. Those who care to witness a characteristic phase of Neapolitan life should visit one of the oyster-stalls, but many will prefer the more refined *Restaurant di S. Lucia*, situated on the promontory mentioned p. 35. An *Ostrichaio*, or oyster-seller, generally visits the restaurants in the town about the dinner-hour.

Good fish may also be procured at the **Trattorie di Campagna,** by the Posilipo, close to the sea; e. g. **Trattoria dello Scoglio delle Sirene*, close to the ruins of the Palazzo di Donn' Anna (p. 86), 1 M. from the W. end of the town; about ¼ M. beyond it is the **Antica Trattoria dello Scoglio di Frisio*; both of these are much visited on summer evenings and command superb views, especially by moonlight. Also several smaller trattorie.

Wine. The wine of the environs is generally excellent, 50-80 c. per litre, such as Gragnano, Ischia, Vino di Procida, del Monte, di Posilipo, and Falerno (sweet); whereas Marsala, Capri, and Lacrima Christi are generally adulterated. Wine-stores: Str. di Chiaja 136, 146; Vico Concezione a Toledo 42, etc. Good Neapolitan, Sicilian, and S. Italian wines may also be obtained at numerous small wine-stores, such as the *Cava de' Gesuiti*, Str. S. Sebastiano 19 (Pl. E, 4), which is very primitively fitted up.

Cafés. Smoking allowed everywhere. A déjeûner à la fourchette is more expeditious at a café than at the trattorie. On summer evenings the cafés are crowded with ice-eaters; in the morning *granita* only. The average charges are: cup of 'caffè nero' 15-20 c., 'caffè bianco' or 'caffè latte' 40, 'granita di caffè', or frozen coffee (refreshing in hot weather, and may be taken at breakfast) 40, chocolate 80, bread or coffee-cake (*pasta*) 15-20 c., two fried eggs (due uova al piatto) 40-60 c.; steak or cutlet 1 fr. to 1 fr. 20 c. The list of ices sometimes contains a great variety: granita 40-50 c., gelato 60 c. and upwards; half-portions of the former may be obtained. Gratuity 5 c. or more.

The best cafés are at the S. end of the Toledo, near the Piazza del Plebiscito. Here are situated the **Gran Café del Palazzo Reale*, in the Largo S. Ferdinando, opposite the palace. Adjacent, at the corner of the Str. di Chiaja, **Europa*, with restaurant. There are also several smaller cafés in the Toledo: No. 236, *Napoli;* No. 316, *Gran Café d'Italia;* **Benvenuto*, Via Museo Nazionale 67-69 (see p. 22). — We may next mention: *Italia Meridionale*, Str. di Chiaja 85; *Café del Corso*, Str. di Chiaja 233; *Fratelli Comito*, Str. di Chiaja 140-141, corner of the Str. Alabardieri. — *Commercio*, Piazza Medina, and *Zepf-Weber*, Str. del Molo, see above. — At the Villa Nazionale: **Café di Napoli* and *Café Nazionale*, adjoining the Aquarium, concerts in the afternoon or evening (according to the season).

Beer. The best is obtained at the **Birreria Dreher*, Largo S. Francesco di Paola 8-11, near the Piazza del Plebiscito; excellent Vienna beer, 35 c. for a small, 70 c. for a large glass; this is also a good restaurant. Other *birrerie* at Str. S. Carlo 48, etc. — Munich beer at *Bacca's German Restaurant* (see above). Strasburg beer at the *Birreria di Strasburgo* (see above). At other places the slightly effervescing beer of Caflisch's brewery at Capodimonte (50 c. per bottle) is usually drunk.

Confectioners: *Caflisch*, Toledo 253-255; *Van Bol & Feste*, Toledo 256, with a branch at Toledo 246; *Lombardi*, Toledo 337; *Ferroni*, S. Brigida 3.

— *Boulangerie Française*, Largo S. Ferdinando 51, 52. — *Epicerie Anglaise*, Largo Vittoria.

Cigars at the *Spaccio Normale*, Toledo 248, on the left when approached from the Piazza del Plebiscito. Imported Havannahs from 25 c. upwards.

Money Changers, employed by the bank for public convenience, are stationed at several of the most frequented parts of the streets. Small notes under 10 fr. may be exchanged here for copper, either gratuitously, or at a charge of 2 c. per 5 fr.; the change should of course be counted. In order to avoid imposition and many a trial of patience, the traveller should always be well provided with small coin as well as the smallest notes of the country.

Bankers. *A. Levy et Comp.*, Palazzo Cavalcante, Toledo 348; *Turner & Co.*, S. Lucia 64; *Meuricoffre et Comp.*, Piazza del Municipio 52; *Minasi & Arlotta*, Strada Montoliveto 37; *Sorvillo*, Str. Mandella Gaetana 27. Bills of exchange must be stamped on presentation for payment with a '*bollo straordinario*', obtainable from the bankers.

Consulates. *American* (Mr. Duncan), Strada della Pace 37 (11-3); *Austrian*, Strada Mandella Gaetana 27; *British* (Mr. Grant), Pal. Caprioli, Vico Colascione a Monte di Dio (10-3); *Danish* and *Swedish*, Str. Cavallerizza a Chiaja 60; *Dutch*, Piazza del Municipio 52; *French*, Via Poerio 34; *German*, Str. Guantai Nuovi 69; *Russian*, Riviera di Chiaja 185; *Spanish*, Str. Pace 24; *Swiss*, Piazza del Municipio 52.

Carriages. The distances in Naples are so great, carriage-fares are so moderate, and walking in the hot season is so fatiguing, that most travellers will prefer driving to walking. A private two-horse carriage for excursions costs 20-25 fr. per day, or 12-15 fr. for half-a-day, besides a gratuity of 2-3 fr. — Carriages may be hired at the hotels, etc. The ordinary cabs are of course the cheapest conveyances.

(a) WITHIN THE CITY, the boundaries of which are as follows (beginning on the W.): From the Fontana del Lione on the Mergellina and the small piazza in front of S. Maria di Piedigrotta (Pl. A, 7) along the Corso Vittorio Emanuele to the Carceri di S. Efremo Nuovo, in the Strada delle Fontanelle (Pl. D, 2, 3); thence to S. Gennaro dei Poveri (catacombs; Pl. D, 2) and the Tondo di Capodimonte with the stairs; then to S. Efremo Vecchio, the Albergo dei Poveri in the Strada Foria (Pl. F, G, 1, 2) and along the Strada dell' Arenaccia to the sea, and the Ponte della Maddalena (Pl. H, 4).

	By day	Midnight to sunrise
With one horse ('carrozzella', for two persons, or three at most):		
Per drive	— 70 c.	1 fr. 10 c.
By time (generally disadvantageous), first hour	1 fr. 50 c.	2 fr. 10 c.
Each additional hour	1 fr. 10 c.	1 fr. 50 c.
With two horses: per drive	1 fr. 40 c.	2 fr. 20 c.
First hour	2 fr. 20 c.	3 fr. 20 c.
Each additional hour	1 fr. 70 c.	2 fr. 20 c.

Each box from the station to the town 20 c., smaller articles free. In order to avoid imposition, the best course is to pay the exact fare, and not a single soldo more. Those who are disposed to pay liberally are sure to be victimised. In case of altercations, application should be made to the nearest policeman, or at the office of the Corso Pubblico on the first floor of the Municipio.

(b) OUTSIDE THE CITY: —	One-horse	Two-horse
Villaggio di Posilipo	1. 50	2. 25
Villaggio di Fuorigrotta	1. 20	1. 75
Bagnoli and *Lago d'Agnano* (*Dog Grotto*)	2. —	3. —
Arenella, *Antignano*, *Vomero*, *S. Martino*, or *Capodimonte*	1. 50	2. 25
Campo di Marte or *Cimeterio Nuovo*	1. 50	2. 25
Portici	1. 75	2. 50
Miano, *Marianella*	2. —	3. —
Resina	2. —	3. —
Torre del Greco	2. 50	3. 75
S. Giorgio a Cremano or *Barra*	1. 75	2. 50

These are the fares from the stands nearest to the respective points. Unless a special bargain be made, the fares from other stands are 70 c. to 1 fr. 20 c. in excess of the above. For longer excursions, an agreement should be made with the driver beforehand. On being informed of the distance of the intended drive, he generally makes an extravagant demand. In answer, the hirer offers what he considers a fair sum, and quietly withdraws if the driver objects. This course seldom fails to produce the desired result. On Sundays and holidays the fares are somewhat higher.

The tramways and omnibuses also afford a convenient opportunity, especially to a single traveller, of visiting the Museum, and of making short excursions in the environs.

Tramways. Fare on week-days till 5 p.m., 1st cl. 15-25 c., 2nd cl. 10-20 c., according to the distance; after 5 p.m. and on Sundays 25 and 20 c. for any distance. The principal line skirts the whole seaward side of the town, running from the *Villa Canonico* by the *Mergellina* (Pl. A, 7), *Riviera di Chiaja*, *Largo della Vittoria*, *Chiatamone*, *S. Lucia*, and the *Piazza del Plebiscito* (Pl. E, 6) to the *Largo S. Ferdinando* (omnibus, see below), whence it is continued across the *Piazza del Municipio*, and through the *Strada del Molo*, *Strada Piliero* (along the harbour), and *Strada Nuova* (Pl. G, H, 4, J, 4, 5) to *Portici*, *Resina*, and *Torre del Greco*. — Two branch-lines diverge from the main route: (1) From the Piazza del Municipio to the *Post Office* (Pl. 23; E. 4); (2) From the *Castello del Carmine* (Pl. G, 4) through the *Corso Garibaldi* to the *Railway Station* (Pl. G, 3) and to the *Porta Capuana* (Pl. G, 3). The Porta Capuana is also the starting-point of the three following lines: (1) Through the *Strada Carbonara* and the *Str. Foria* to the *Museum* (Pl. E, 3); (2) Through the *Borgo di S. Antonio Abbate* to the *Reclusorio* and to the *Tiro Provinciale* (Pl. G, 2, 1); (3) Through the *Strada Nuova di Poggioreale* to the *Camposanto Nuovo* (Pl. J, 1).

Omnibuses. The vehicles of the various routes are distinguished by different colours. Fare on all the lines, 20 c. for a whole route, 10 c. for half. The starting-point of several lines is the Largo S. Ferdinando (Pl. E, 6), a small piazza adjoining the Piazza del Plebiscito on the N.; the omnibus station is in the corner, between the Palazzo Reale and the Teatro S. Carlo. The following lines diverge hence: (1) Up the Toledo to the *Museum* (Pl. E, 3), and thence to *Capodimonte* (Pl. E, 1). (2) Up the Toledo to the *Piazza Dante* (Pl. E, 4), and then to the right through the *Porta Alba* (p. 42), and along the Strada de' Tribunali to *Castel Capuano* (generally known as *I Tribunali;* Pl. F, G, 3). (3) Along the coast to *S. M. del Carmine* (Pl. 59; G, 4) and to the *Reclusorio* (Pl. G, 2, 1). — From the entrance to the Villa in the Largo Vittoria (Pl. D, 6) an omnibus runs through the *Strada di Chiaja*, up the *Toledo*, across the *Piazza della Carità* (Pl. E, 4, 5), and through the *Via Bellini* and *Strada Foria* to the *Reclusorio* (Pl. G, 2, 1). — Other lines are: From the *Mergellina* (Pl. A, 7) by the *Largo della Vittoria* (Pl. D, 6) to the *Post Office* (Pl. 23; E, 4). From the *Strada Pasquale a Chiaja* (Pl. C, 6) across the *Largo S. Ferdinando* (Pl. E, 6) to the *Railway Station* (Pl. G, 3). The line from the *Mergellina* by *Cariati* to the *Piazza Salvator Rosa* (p. 87; Pl. D, 3) traverses the whole of the *Corso Vittorio Emanuele* (Cariati about halfway). — Omnibuses also ply from the Largo S. Ferdinando (see above) to *Portici* and *S. Giorgio*. — The elegant open carriages of the *Società Omnibus*, a private company, ply in the streets along the coast, at fares similar to those of the omnibuses.

Boats. Charges vary according to circumstances. A boat with four rowers about 15 fr. per day. A row in the harbour 1-1½ fr. for the first, 1 fr. for each additional hour. A previous agreement should invariably be made. Boats to the steamers, 1 fr.

Commissionnaires charge 6 fr. a day, or for a single walk 1 fr.; but travellers who intend making purchases had better dispense with their services. Some of the best guides are Swiss and Germans. *Johann Huber*, *Zum Stein*, *Staub*, and others organise excursions in the environs. Thus Huber generally escorts a party weekly to Amalfi, Ravello, and Pæstum, the excursion lasting from Monday morning to Tuesday evening, and the

charge, including quarters for the night, being 50 fr. for each person. Trustworthy information may be obtained at Detken's book-shop (see below).

Baths. *Warm: Bagni della Pace*, entrance between Nos. 16 and 18 Strada della Pace, near Chiatamone (bath in summer 1 fr. 15, in the evening 1 fr. 35 c.; in winter 1 fr. 70 or 2 fr. 50 c.; six baths in summer 5½ fr., in winter 9 fr.; gratuity for each bath 2 soldi). Others near the Hôtel de Rome at S. Lucia; Vico Belle Donne a Chiaja 12; Calata S. Marco a Fontana Medina 6; *Stabilimento Idroterapico Partenopeo* of Dr. Paoni, Strada Cavallerizza a Chiaja 47; *Bagni del Chiatomone*, opposite the Castel dell' Ovo. — *Sea-Bathing* in summer. The most frequented place is beyond the Villa Nazionale, but as the drains of the town empty themselves in the vicinity, the water is not very clean. A better place is at the Posilipo near the Villa Monplaisir, immediately beyond the precincts of the city; large cabinet 1 fr. with towels, small cabinet 50 c.; fee 5 c. — On entering the water, bathers should take care to observe the number of their cabinet, and to avoid touching the stakes, which are encrusted with very sharp shells. — The baths by S. Lucia and the Marinella cannot be recommended to strangers.

Lieux d'Aisance (*Latrine Pubbliche;* 10 c.) at the Villa, by the egress towards the sea; also by the promontory of S. Lucia, to which a flight of steps descends, to the left; in the Toledo, to the left of the Museum; at the Reclusorio.

Physicians. *Dr. Barringer*, Str. Vittoria 41; *Dr. Dempster*, Riv. di Chiaja; *Dr. Tweedie Stodart*, Palazzo Beato, Corso Vittorio Emanuele 40; *Mr. Wyatt*, S. Caterina a Chiaja, Pal. Calabritta; *Dr. Cantani*, director of the Clinica Medica at the university, Str. Fuoriporta Medina 23; *Dr. Malbranc*, physician to the International Hospital (see below); *Dr. Schrön*, professor of anatomy at the university, Palazzo Montemiletto, Corso Vitt. Emanuele 152, hours of consultation 9-10 and 2-3; *Dr. Obenaus*, physician of the German hospital (see below), Palazzo Cassano, Str. Monte di Dio 14 a Pizzofalcone; *Dr. C. Vittorelli*, Str. Nardones 8 (1-2).

Chemists. *English*, Kernot, Strada S. Carlo 14. *German*, Berncastel, Largo S. Francesco di Paola 7, adjoining the Piazza del Plebiscito. *Homeopathic Druggist*, Toledo 388. *Drug-dealers*, Fratelli Hermann, Piazza del Municipio.

Hospitals. In the event of serious illness travellers are strongly recommended to procure admission to one or other of the following hospitals: (1) *Ospedale Internazionale*, Vico Stretto ai Miracoli (Pl. E, 2), under the superintendence of Dr. Malbranc (1st cl. 15, 2nd cl. 6 fr. per day); (2) *Ospedale Tedesco*, Cappella Vecchia 18, under the superintendence of Dr. Obenaus.

Teachers of Languages. Addresses may be obtained at the booksellers'.

Shops. Gloves, coral, tortoise-shell, and lava ornaments may be mentioned as specialities of Naples. Copies of ancient bronzes, Etruscan vases, etc. are also well executed here. Bargaining is absolutely necessary in order to prevent extortion. Those who know something of the language will of course buy to the best advantage.

Antique Bronzes. Copies may be obtained in the photograph-shops of *Sommer*, *Scala*, *Amodio*, etc. (Narcissus 100-150 fr.; Dancing Faun 130-160 fr.).

Antiquities. *Barone*, Str. Trinità Maggiore 6, first floor, nearly opposite S. Chiara.

Booksellers. *Detken & Rocholl*, Piazza del Plebiscito, circulating library, newspapers, etc.; *Furchheim*, Piazza dei Martiri 59, at both of these English and foreign books; *Marghieri*, Toledo 140. *Dorant*, English reading-room, Riviera di Chiaja 267.

Bookbinder, Str. di Chiaja 65.

Bronzes, see Antique Bronzes.

Chemists, see above.

Coral and Lava. **Achille Squadrilli*, Str. Pace 7, in the Palazzo Nun-

ziante, first floor, entrance by the court; pretty brooches in lava 12½, earrings 10, bracelets 2½ fr. and upwards; fixed prices, but 5 per cent discount allowed. **Bolten*, Piazza de' Martiri 58; *Casalia*, Piazza dei Martiri 60, 61; *Rocco Morabito*, Piazza dei Martiri 32; *Merlino*, Strada del Gigante 18, 19; *M. Piscione*, Riviera di Chiaja 271; *N. Piscione*, Str. S. Caterina a Chiaja 35-36; *Fratelli Errico*, Str. S. Caterina a Chiaja 39-40; *Cagliardi*, Largo Vittoria 7; *De Caro*, S. Lucia 70; *Stella*, Str. Pace 9, cameos. — The so-called lava-ornaments are manufactured of a kind of calcareous tufa, a softer material also found on Mt. Vesuvius, having been probably thrown up by former eruptions, and presenting various tints of grey, brown, greenish, and reddish colours.

Gloves. *Budillon*, Strada di Chiaja 202; *Cuosta*, Str. di Chiaja 137; *Amendola*, Str. di Chiaja 10; *Piscicelli*, Str. di Chiaja 248; *Criscuolo*, Strada S. Caterina a Chiaja 74-76.

Hairdresser, see Perfumer.

Hatter, *Mammolino*, Toledo 258.

Marbles of Vitulano. These beautiful coloured marbles, from the quarries which furnished the adornments of the grand staircase at Caserta (p. 10), may be seen at Piazza Cavour 54, near the Museum.

Millinery. *Ricco*, Piazza dei Martiri 30 I; *Pszenny-Fass*, Str. S. Caterina a Chiaja 38; *Jourdan*, Strada di Chiaja 209, first floor; *Angelici & Co.*, Str. di Chiaja 185-187.

Music, see Pianos.

Opticians. *Heinemann*, Toledo 213; *Tailor*, Toledo 229.

Perfumer, *Zempt*, Str. S. Caterina a Chiaja 33, 34; the pleasant, soft Neapolitan soap is sold here.

Photographs are sold at the book-shops, and also by *Sommer*, Largo Vittoria, where views of every part of Italy, copies of bronzes, terracottas, etc. may be purchased; *Scala*, Strada S. Caterina a Chiaja 42; *Amodio*, same street, Nos. 3, 4; *Gargiulo & Gomez*, Strada S. Lucia 85, 86; these three also sell bronzes, terracottas, etc.; *Kielmeier*, Strada Chiatamone 20; *Rive*, Strada Chiatamone 36.

Pianos (also for hire). *Eppler*, Strada Nardones 95; *Helzel*, Strada di Chiaja 138; *Mach*, Str. Baglivo Uries a Toledo 61; *Sievers*, Palazzo Francavilla, Strada di Chiaja 149; *Schmidt*, Strada Nardones 51. — *German Music* at Detken's; *Italian* at *Cottrau's*, Largo S. Ferdinando 49, and *Ricordi's*, Strada S. Carlo 18. — *Music Masters*, very numerous; addresses obtained at the music-shops.

Shoemakers. *Finoja*, Strada Gaetano Filangieri (Str. Alabardieri) 53, 54; *Baldelli*, Strada di Chiaja 169; *De Notaris*, Str. di Chiaja 189; *Calzoleria Reale di M. Forte*, Str. di Chiaja 81.

Stationers. *Richter*, Colonnade di S. Francesco di Paola 10-12 and Toledo 309; *Steeger*, Str. Gennaro Serra 22; *Tipaldi*, Str. Montoliveto 51 (artists' requisites); also at Piazza dei Martiri 55.

Tailors. *Lennon* (English), Str. S. Caterina a Chiaia 2; *Mackenzie*, Piazza de' Martiri 52, 53; *Kieper*, Str. Montoliveto 61.

Tortoise Shell. *Fratelli Labriola*, Strada S. Caterina a Chiaja 41-46; *Tagliaferri*, same street, 43; *L. Labriola*, Str. Chiatamone 23bis. Also at the small shops in the Strada S. Carlo and its prolongation towards the Piazza del Municipio.

Umbrellas and Fans. *Gilardini*, Toledo 335, 336; *De Martino*, Strada di Chiaja 210.

Vases, Majolica, Terracottas, and Statuettes (of Neapolitan figures, very characteristic): *Giustiniani*, Str. del Gigante 10; *Mollica*, Strada S. Lucia 27. Also at several of the photograph-shops (see above).

Watchmakers. *Gutwenger*, Str. S. Caterina a Chiaja 66; *Eberhard*, Str. di Chiaja 207; *Wyss*, Str. S. Brigida 47.

Wood Carvings from Sorrento: *Gargiulo*, Str. S. Caterina a Chiaja 44 and 5.

Goods Agents, *C. Stein & Co.*, Strada Montoliveto.

Theatres (comp. p. xxiv). The *Teatro S. Carlo (p. 37), one of the largest theatres in Europe, contains six tiers of boxes, 32 in each. Operas and ballet only. Parterre (pit) 3 fr. (arm-chair 6 fr.); boxes, 1st tier (parterre) 40 fr., 2nd tier 50 fr., 3rd 32 fr., and so on. — Teatro Fiorentini, in the street of that name. Dramas. Pit 2 fr.; boxes, 1st tier 11 fr. 75 c., 2nd tier 12 fr. 75 c., etc. — Teatro del Fondo (or *Mercadante*), in the Str. del Molo, dramas and comedies, and in summer operas. Pit 2 fr. (arm-chair 4 fr.); boxes, 1st tier 15 fr., 2nd tier 20 fr., etc. — Teatro Nuovo, in the Vico del Teatro Nuovo, a side-street of the Toledo. Comic opera. — Teatro Bellini, Strada Bellini (Pl. E, 3), entrance by the Via Conte di Ruvo. Pit 2 fr.; boxes 6, 10, 14 fr., etc. — Teatro Sannazaro, Str. di Chiaja, a pleasing little theatre for operettas, etc. Pit 3 fr. — San Carlino, Piazza del Municipio, where the visitor may become acquainted with 'Pulcinella', the 'Punch and Judy' of the Neapolitans, to whom the spectacle is an unfailing source of amusement. These performances (twice daily) are said to derive their origin from the ancient Oscan comedy of Atella. Those who have some knowledge of the Neapolitan dialect will find them not beneath their notice. Pit 85 c.; boxes 6 fr. 40, or 5 fr. 10 c. — Teatro Partenope, similar to the last, Piazza Cavour.

Post and **Telegraph-Office** in the Palazzo Gravina (Pl. 23; E, 4), Strada Montoliveto. *Branch Offices* in the Largo S. Caterina a Chiaja, the railway station, Str. del Duomo 58, and at the Immacolatella on the quay (p. 39). Letters should be posted at the branch-offices 2 hrs., and at the general post-office 1 hr. before the departure of the mail-train for which they are intended. — The chief *Telegraph Office*, on the first floor of the Palazzo Gravina, is open day and night. *Branch Offices*: Str. S. Giacomo 42, 43, Str. del Duomo 136 (63), Corso Garibaldi 45, nearly opposite the station, and Largo Garofalo a Chiaja 12, Vico Concezione a Toledo 16, and Str. Foria 108.

Railways. The station is at the E. end of the town, in the Corso Garibaldi (Pl. G, 3). Passengers should be at the station in good time (comp. p. xviii). Those who wish to go by an omnibus to the station should ask before getting into it whether it will reach the station in time, as the omnibuses do not run in connection with the trains.

Steamboats. Most of the offices are on the quay. The chief steamboat company for S. Italy and Sicily is the *Società J. & V. Florio & Co.*, Str. Piliero 30, the vessels of which ply to Palermo, to Messina and Reggio (see p. 222), to Marseilles viâ Leghorn and Genoa, etc. (comp. the time-tables). Some of this company's vessels are new and comfortable, while others are the reverse. Enquiry on this point should therefore be made beforehand. — Vessels of the French company *Valery Frères et Fils*, Str. Piliero 1, and of *Fraissinet et Cie.*, Str. Piliero 3, start once weekly for Marseilles, those of the first-named company calling at Cività Vecchia, Leghorn, and Genoa. — The vessels of *Rubattino & Co.*, Str. Piliero 33, ply to Messina, Leghorn, Cagliari, Tunis, Alexandria, etc. — During the prevalence of cholera many of the steamers cease to ply. — Embarcation of each passenger 1 fr. incl. luggage, comp. p. 21.

Street Traffic. The stranger is beset and importuned in the principal streets by numbers of hawkers, who of course practise gross imposition on those who are unacquainted with the prices. As a rule one-third of the sum demanded should be offered, and all discussion avoided.

Shoe-blacks, whose knocking is intended to attract passers-by, 10 c.

Matches. A box of vestas (*cerini*, 10, or two boxes 15 c.) is a desirable acquisition, as matches are never provided at the hotels.

Vendors of Iced Water (acquaiuoli) carry on a very brisk traffic in summer. They are usually provided with two large tubs filled with snow, in which the water is cooled, and a supply of lemons, etc. Iced water 2 c. per glass; with lemon, amarena, or anisette 5 c.; with lemon, syrup, and anisette 10 c. — There are also several mineral springs in the town, containing sulphur, iron, and carbonic acid gas; the best known is at S.

Lucia. Women and girls offer a draught to passers-by (5 c.). The water has a slightly medicinal effect, and the smell is disagreeable.

Newspapers (5 c. each). The most important are: the *Corriere del Mattino*, and the *Roma*, both published about noon; in the evening *Il Piccolo* and the popular *Il Pungolo* (il pungolo = a goad for driving cattle). 'E uscit 'o pung', or 'volit 'o picc' (the *o* being strongly emphasised), *i. e.* 'è uscito lo Pungolo', or 'volete lo Piccolo' (*lo* being the Neapolitan form of the article *il*) are calls which resound everywhere between 8 and 10 p. m.).

National and Religious Festivals. These are inseparably connected with each other, and, though inferior in magnificence to the church-festivals which used to take place at Rome, they exhibit the most joyous and animated phase of Neapolitan life. The principal pilgrimages take place in summer. The carriages are decked with wreaths and banners; tambourines and lungs are plied most lustily; the horses, especially in the Chiaja, are driven at a furious pace. The political changes of late have deprived many of these festivals of their former significance, but the more important are still extremely interesting.

The Festival of the Vergine di Piedigrotta (p. 86) was formerly the greatest of all, but under the present government has lost its importance. — A more interesting sight is now presented by the pilgrimages at Easter to the shrine of the Madonna di Monte Vergine near *Avellino* (p. 176), which are prolonged for three days, when the surrounding population assembles from all quarters in carriages and on foot, tricked out in all the magnificence they can command. The Neapolitans then return to the town by Nola in a gay procession which vies with those of the Bacchanalians of old. On the following day they proceed to celebrate the festival of the Madonna dell' Arco, 6 M. from Naples, at the foot of Monte Somma, from which they again return in procession in the most exuberant spirits. — On Ascension Day the festival of the Madonna of the baths of Scafati (p. 163) takes place near Pompeii. — On 15th Aug. is celebrated the festival of Capodimonte. — Other festivities of a more strictly ecclesiastical character are celebrated at Christmas, Easter, on Ascension-day, on the festivals of Corpus Christi (*Fête de Dieu*), St. Antony, and above all on that of St. Januarius in May, September, and December.

The Festival of the Constitution *(la Festa dello Statuto)*, of more recent origin, is celebrated throughout Italy on the first Sunday of June. In the forenoon military parade in the Piazza del Plebiscito. In front of S. Francesco mass is celebrated, accompanied by the thunder of the guns from the vessels of war and the harbour-batteries. Concerts are given at different places in the evening, and fireworks are displayed, especially at the Villa. The Garibaldi hymn invariably elicits enthusiastic applause.

The *Tombola*, which is previously announced by placards, attracts a large concourse of spectators.

English Church in the Str. S. Pasquale, at the back of the Str. di Chiaja, on the site presented to the English residents by Garibaldi when dictator in 1860; Service on Sundays at 11 a. m. and 3. 15 p. m. — *Presbyterian Church* (Chiesa Scozzese), S. Cappella Vecchia 2; Service on Sundays at 11 a. m. and 3. p. m., on Wednesdays at 3 p. m. — *Italian Service of the Waldensian Church*, Monte Calvario, also on Sunday evenings in the Scotch church. — *French and German Protestant Church*, Str. Carlo Poerio, Piazza dei Martiri (Pl. D, 6).

The *Evangelical Schools* for Italian children (supported by the Evangelical Aid Committee), in the building connected with the Presbyterian Church (see above) and at No. 66 Magno Cavallo, may be visited on Monday forenoons, 9-12. — A visit to the *Kindergarten School* in the Ex-Collegio Medico, Largo S. Aniello, may also be found interesting.

Duration of Stay and Disposition of Time.

With respect to the duration of the visitor's stay it is difficult to offer a suggestion; the taste and inclination of the individual must here

more than almost anywhere else decide the question. Suffice it to observe that within a period of ten days all the most interesting points may be visited, whilst many months may be delightfully spent in exploring the incomparable beauties of the environs. Where time is limited, it should be devoted almost exclusively to the latter, as the town contains few objects of interest, with the exception of the Museum and one or two of the churches. Those to whom the town is unbearably distasteful should endeavour to obtain accommodation in the vicinity. Choice of season, see p. xxiii.

The Chief Sights of the city may be seen hastily in 3-4 days. The mornings may be devoted to the churches, the middle of the day to the Museum, and the afternoons to walks or drives in the neighbourhood. The evening may then be spent at the Villa Nazionale. The following are specially worthy of mention: —

Museums: **Museo Nazionale (p. 59) daily 9-3 o'clock, admission 1 fr., Sundays gratis; museum and church of S. Martino (p. 88), with *View, 9-4, admission 1 fr., Sundays gratis. — **Catacombs* (p. 43) daily, admission 1 fr. — *Palaces:* Reale (p. 36), Capodimonte (p. 44), Fondi (p. 46), Santangelo (p. 52), Castel Nuovo (p. 38). — *Churches:* *Cathedral, best seen about noon (p. 55), *Sta. Chiara (p. 48), *S. Domenico 7-11 a. m. (p. 49), *Montoliveto (p. 47); *L'Incoronata, early in the morning (p. 46); Cloisters of S. Severino (p. 52); S. Giovanni (p. 54); S. Maria del Carmine (p. 40); S. Lorenzo (p. 58), S. Paolo Maggiore (p. 57). — *Views:* ** Camaldoli (p. 93), *Sant' Elmo (p. 89), *Strada Nuova di Posilipo (p. 90); *Villa Nazionale, in the evening (p. 84).

Most of the Excursions in the Environs (RR. 5-12) may be made from Naples in one day, but both time and money may often be economised if the traveller combines several of them so as to avoid the necessity of returning to Naples every evening. Those who intend to explore the surrounding scenery should therefore give up their rooms at Naples, but leave behind them all superfluous luggage, in order that they may start on their tour unfettered. In making these excursions it is generally advantageous to travel as a member of a party of three or four persons, by whom carriage and boat fares, fees, and other expenses are shared. In this case too 'pension' charges may often be stipulated for at the hotels for a stay of even one or two days (6-10 fr. for bed, breakfast, dinner, and supper).

A week or a fortnight may be very pleasantly spent as follows: —

Pozzuoli, *Baiae*, *Capo Miseno* (R. 5)	1-1½ days.
Procida and *Ischia* (R. 6)	2 ,,
Ascent of *Mt. Vesuvius* (R. 8), *Herculaneum* (p. 112).	1-1 ,,
Pompeii (R. 9)	½-1 ,,
Castellamare, *Sorrento*, *Capri* (R. 10)	2-3 ,,
Amalfi, *Salerno*, *Paestum* (R. 11)	2-3 ,,
Caserta and *Capua* (pp. 7-10)	1 ,,
	6½-12½ days.

A visit to the islands, especially those of Procida and Ischia, should not be undertaken in winter unless the weather be calm and settled.

Small Change is even more frequently required in the environs of Naples than in the city itself. Contributions are levied on the traveller on every possible occasion, whether for admission to a point of view, or for leave to cross a field, or for services rendered. An abundant supply of small notes and copper should therefore be procured at a money-changer's (p. 24) before starting.

'Vedi Napoli e poi mori!'

Naples is the most populous town in Italy (450,800 inhab. †), and occupies one of the most beautiful situations in the world. The

† According to the official returns of 31st Dec., 1876, the population including the suburbs was 449,301 souls. The official statistics are not

magnificent bay has from the most ancient times been the object of enthusiastic admiration, and it is annually visited by thousands of strangers in quest of enjoyment or health. In historical interest this part of the Italian peninsula is singularly deficient. Nature, it would appear, has so bountifully lavished her gifts on this favoured spot, that the energy and strength of the most powerful nations have invariably succumbed to its alluring influence. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, and Spaniards have in succession been masters of the place; yet it has rarely attained even a transient reputation in the annals of politics, art, or literature. Those who have recognised in Florence the focus of the Italian Renaissance, in Rome the metropolis of a bygone age, in Venice and Genoa, and even in Pisa and Siena, the splendour of mediæval republics, cannot but experience a feeling of disappointment on beholding Naples. The dearth of handsome buildings and indigenous works of art creates a void, for which Herculaneum and Pompeii with their matchless treasures of antiquity alone in some measure compensate. The domestic architecture of Naples, the narrow, dingy streets, the high and narrow houses, with their balconies in front of every window, and their flat roofs, are far from attractive. The never-ceasing noise, the interminable clatter of wheels at all hours of the day and night, the cracking of whips, braying of donkeys, and shrill shouting of hawkers, render Naples a most distasteful place, especially to those whose stay is limited. To these annoyances are added the insolent importunities of drivers, guides, street-vendors, beggars, etc., who often combine the most cringing manners with the grossest attempts at extortion. In justice, however, be it said, that of late years there has been some slight improvement in these matters.

The **History of the City of Naples** extends back to a very remote age. The origin and name of the city are Greek. About the year B.C. 1056 Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumae*, on a rocky eminence in the bay of Puteoli, which soon became a powerful and prosperous commercial town. From Cumæ the colony of *Phaleron* or *Parthenope* (named after the tomb of a Syren of that name, Plin. H. N. iii. 5) appears to have emanated at a very early period, and to have been at various times re-inforced by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope, the portion erected by the original colonists, was named *Palaeopolis* (old city), a distinction which was maintained till the conquest of Palæopolis by the Romans, B.C. 326. After that period Naples remained faithful to Rome, both in the wars against Pyrrhus and against Hannibal, and owing to the beauty of its situation it soon became a favourite residence of the Roman magnates. Lucullus possessed gardens here on the Posilipo and the hill of Pizzofalcone, where, in A.D. 476, Romulus Augustulus, the last feeble monarch of the Western Empire, breathed his last. Augustus frequently resided at Naples, and Virgil composed some of his most beautiful poetry here. The emperors

framed on a topographical, but on a political and administrative basis. (Comp. p. vi.) The province of Naples is about 420 sq. M. in area, and in 1876 contained a population of 929,382, *i.e.* exclusive of the city, about 1150 persons per English square mile.

Tiberius, Claudius, Nero, Titus, and Hadrian were among the chief benefactors of the city, which continued to enjoy its municipal freedom and its Greek constitution. It suffered fearfully during the wars of the barbarian immigration. In 536 it was taken by storm by Belisarius, and again in 543 by the Goths under Totilas. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1130 it at length succumbed to the Normans under Roger. Frederick II. founded the university, but seldom made Naples his residence. It was constituted the capital of the kingdom by Charles I. of Anjou, and was greatly extended by subsequent princes, especially by Ferdinand I. of Arragon, the viceroy Don Pedro de Toledo, and Charles III. of Bourbon. In comparison with the other capitals of Europe, the population of Naples has increased but slowly. There were 358,550 inhab. in 1830, 400,813 in 1840, 416,475 in 1850, 418,968 in 1860, and 415,549 only in 1871. Since the annexation the city has improved considerably, but the eradication of the more deeply rooted evils must necessarily progress slowly.

The national characteristic is still, as it ever has been, love of the pleasure of the moment. The Neapolitans are at once the most joyous and the most careless, the most indolent and the most squalid of the human race. Nothing appears capable of permanently depressing the buoyancy of their spirits. If they ever indulge in melancholy, its duration is exceedingly brief; and accordingly at the present day not a trace is to be observed of the political tempest which so long cast a gloom over their city.

Naples, situated in 40° 52′ N. latitude, lies on the N. side of the bay, which extends for about 35 M. from the *Capo di Miseno*, its N.W. boundary, to the *Punta della Campanella*, its S.E. limit, and is separated from the open sea by the islands of *Procida* and *Ischia* towards the N., and *Capri* towards the S. The S.E. side of the bay is formed by the *Monte Santangelo*, a spur of the Apennines, 5000 ft. in height, which is connected with the island of Capri by a reef of rock. At its base lie the villages of *Massa Lubrense*, *Sorrento*, *Vico Equense*, and *Castellamare*, near the ancient *Stabiae* which was overwhelmed by an eruption. The other sides of the bay are bounded by the Campanian plain, the surface of which has undergone numerous changes in consequence of volcanic agency. In the middle of the plain between the chain of Santangelo and the hilly district N. of Naples rises *Mount Vesuvius*, dividing it into two distinct districts, the southern of which is intersected by the river *Sarno*, and the northern by the *Sebeto*. The plain, as well as the slopes of Vesuvius itself, is luxuriantly fertile, and one of the most densely peopled districts in the world. In the direction of Castellamare and beyond the Sarno are situated the *Ruins of Pompeii*, and among numerous other villages, the populous *Torre dell' Annunziata*, *Torre del Greco*, *Resina* on the site of the ruined Herculaneum, and *Portici*. The N.W. side of the bay has for many ages been the scene of powerful volcanic agency. Naples, which stretches E. towards the plain, nearly to the Sebeto, is to a great extent situated on a slight volcanic eminence. This tract is identical with the *Campi Phlegraei*, so frequently mentioned by the ancients, which extended from Naples to Cumæ. They commence with the hills of the *Madonna del Pianto*, *Capodichino*, and

Miradois towards the E., and also embrace those of *Capodimonte*, *Scutillo*, and *S. Eremo* as far as *Pizzofalcone* and *Castello dell' Ovo*, and beyond these extend to the *Vomero* and the eminence of *Posilipo*. Tufa, mingled with fragments of lava, trachyte, pumice-stone, etc., is observed in all directions. Mineral springs and gaseous exhalations testify to the volcanic nature of the district. The chain of Posilipo, separating the bay from that of Pozzuoli, is united by a subaqueous ridge with the small island of *Nisida*, an extinct crater. Farther inland are situated the craters of *Lago d' Agnano*, *Astroni*, and *Solfatara*. On a promontory lies the town of *Pozzuoli;* farther along the coast is the volcanic *Monte Nuovo*, then the *Lago Lucrino* with the ruins of *Baiae*, behind which is the crater of *Lago Averno* and the site of ancient *Cumae*. Lastly, towards the S., are the *Lago Fusaro* and the hill of *Misenum*, with the *Mare Morto* and *Porto Miseno*. This range is connected with the pre-eminently volcanic islands of *Procida*, *Vivara*, and the more important *Ischia* with the extinct volcano *Epomēo*.

The City lies at the base and on the slopes of several slight hills, rising from the sea in amphitheatre-like form. It is divided into two unequal parts by the heights of Capodimonte, S. Elmo, and Pizzofalcone, which terminate in the narrow ridge surmounted by the Castello dell' Ovo. To the S. E. of Capodimonte, and eastwards as far as the Sebēto, lies the greater and most ancient part of Naples, now the business quarter, intersected from N. to S. by the *Toledo* (now *Via di Roma*), the main street, which is continued towards the N. by the *Strada Nuova di Capodimonte*. The most important streets in this quarter are the three which intersect the Toledo — the *Strada S. Trinità Maggiore* with its prolongation *S. Biagio de' Librai*, the *Strada dei Tribunali*, and the *Strada Foria*, the continuation of the Piazza Cavour; then the new *Strada del Duomo*, to the E. of the Toledo and nearly parallel with it, which is to be extended down to the coast; and lastly several broad new streets recently constructed on the E. side of the town. The only important open spaces are the *Piazza del Plebiscito* and the *Piazza del Municipio*, from which last diverges the broad *Strada Medina*. From the Piazza del Municipio the *Strada del Molo* leads us to the harbour, along which a handsome quay, called the *Strada del Piliero* and the *Strada Nuova*, runs eastwards as far as the Castel del Carmine. Near the castle is the *Piazza del Mercato*. The population of the whole of this part of the town is densely crowded, and it is now the anxious endeavour of the authorities to remedy the consequent physical and social evils by the construction of new and commodious dwellings. — The western and more modern quarter of the city is much smaller than the eastern, and is preferred to it by visitors owing to the superiority of its situation, air, and views. At the base of the hill of Posilipo, and skirting the coast, runs the broad *Riviera di Chiaja*, connected with the Toledo by

means of the busy *Strada di Chiaja*, and bounded on the S. by the gardens of the *Villa Nazionale*. Adjoining the Chiaja on the W. are the *Piedigrotta* and *Mergellina* quarters, beyond which are situated numerous charming villas. To this western part of the city belongs also the new *Corso Vittorio Emanuele*, a street nearly $2^1/_2$ M. in length, which leads from the Strada Salvator Rosa (a street beginning opposite the museum), passes below the Castel S. Elmo, skirts the hill of Posilipo about halfway up, and gradually descends in windings to the W. end of the Riviera di Chiaja.

The length of Naples from the Mergellina to the barracks at the mouth of the Sebeto is 3 M., the breadth from Capodimonte to the Castel dell' Ovo 2 M. It contains upwards of 1300 streets and lanes, provided with gas in 1840, and well paved, except as regards accommodation for foot-passengers. The squares are called *Larghi*, but the more modern name '*Piazza*' has recently been introduced; the principal streets are called *Strade*, or now *Vie;* the cross-streets *Vichi;* the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calate* or *Salite*, or when so precipitous as to require steps, *Gradoni*.

The city itself can boast of but few Græco-Roman antiquities, but (besides the churches) it possesses five forts (Castello S. Elmo, dell' Ovo, Nuovo, del Carmine, Capuano) and two gates (Porta del Carmine and Capuana) of mediæval construction. The town has on the whole a modern appearance.

Our description of the sights is arranged in topographical order, and is divided as follows: —

1. The *Side of the City next the Sea*, from the Largo della Vittoria (Pl. D, 6) eastwards, round the Pizzofalcone, by S. Lucia, the Piazza del Plebiscito, and the Piazza del Municipio, and along the quay to the S. E. angle of the town.
2. The *Toledo*, with its side-streets, and the *Capodimonte*.
3. The *Old Town*, to the E. of the Toledo, and between that street and the harbour.
4. The *Museum*.
5. The *Modern Quarters* (Chiaja, Villa, and Corso Vittorio Emanuele) and the *Castel S. Elmo*.
6. The *Posilipo*, with *Camaldoli* and other points in the immediate environs.

The traveller may again be reminded here that, if his time is limited, he had better disregard most of the sights within the town.

I. Side of the City next the Sea, to the E. of Pizzofalcone.

The Largo della Vittoria (Pl. D, 6), an open space adorned with trees and a fountain, and recently enlarged on the side next the sea, in front of the Villa Nazionale, may be regarded as the

central point of the strangers' quarter. A handsome quay constructed within the last few years, and flanked by a number of new buildings, extends hence towards the E. along the coast. On our left rises the **Pizzofalcone**, a spur of the hill of S. Elmo, entirely covered with buildings and walls, around the base of which runs the *Strada Chiatamone*, a street parallel with the quay and a little above it, with a number of handsome hotels and other buildings.

From the S. end of the Pizzofalcone runs out an embankment and bridge, connecting it with a small rocky island, the *Megaris* of Pliny. On this island rises the **Castello dell' Ovo**, which in its present form dates from the time of the viceroy Don Pedro de Toledo (1532-53). The name is due to its oval shape.

William I. began to erect the fort in 1154, but the completion of his design fell to Frederick II., who used the edifice as a place of safety for his wives and treasures. Charles I. enlarged the castle and frequently resided there. Robert the Wise (1309) caused the chapel to be adorned with frescoes by *Giotto*, and superintended the work in person, but of these no trace is left. Here Charles III. of Durazzo (1381) kept Queen Johanna I. prisoner, and was himself besieged. In 1495 Charles VIII. of France captured the castle, and under Ferdinand II. it was dismantled. It is now chiefly used as a prison.

Farther on we reach **S. Lucia** (Pl. E, 7, 6), once a dirty street, but enlarged and converted into a broad and pleasant quay since 1846. Scenes of Neapolitan life may be witnessed here in perfection. The female members of the community are seen working in the open air, going through their toilette, and performing various unpleasing acts of attention to their children, regardless of the public gaze. In warm weather the children often run about quite naked. On the side next the sea the oyster-stalls are established, where sea-urchins, crabs, and other delicacies, so expressively called *frutti di mare* by the Neapolitans, are also sold. The focus of this animated scene, however, is on the *Promontory* below, which is reached by a flight of steps, and is adorned with a *Fountain with figures by *Domenico d'Auria* and *Giovanni da Nola*. On fine summer evenings, especially on Sundays, this spot is densely crowded, and presents a highly characteristic picture of Neapolitan life. There is also a favourite sulphureous spring here (p. 29). Adjoining the promontory is the small harbour whence the steamers for Capri start (p. 157).

At the N. end of S. Lucia is a handsome fountain, whence we ascend to the left by the Strada del Gigante, a street named after an ancient colossal statue of Jupiter once placed here. To the right, farther on, we look down on the stores of cannon and ammunition in the courts of the arsenal (p. 39). In a straight direction we observe Fort S. Elmo, rising above the town, and we soon reach the finest square in Naples.

This is the *Largo del Palazzo Reale*, or the **Piazza del Plebiscito** (Pl. E, 6) as it has been called since 1860, which assumed its present form in 1810, after the demolition of four monasteries. On

the right is the Royal Palace, opposite to us is the Foresteria, now the *Prefettura di Napoli* (Pl. 17), with shops in part of the ground-floor; on the W. side, which forms a semicircle, is the church of *S. Francesco* with its dome and arcades; on the fourth side is the *Commandant's Residence* (Pl. 77), formerly the palace of the prince of Salerno, where travellers obtain a permesso to visit the Castel S. Elmo on showing their passports or visiting-cards. (Ascend two flights of stairs on the left side of the court, and turn to the right at the top; best hours between 10 and 11 or between 12 and 2 o'clock.) In front of the church of S. Francesco are two *Equestrian Statues* of Neapolitan kings: on the right Charles III., on the left Ferdinand I. of Bourbon; the two horses and the statue of Charles are by *Canova*, that of Ferdinand, in a Roman toga, by *Calì*.

S. Francesco di Paola (Pl. 48; E, 6), an imitation of the Pantheon at Rome, was constructed by Ferdinand I. from designs of *P. Bianchi* in 1817-31. The Ionic vestibule is supported by six columns and two buttresses.

The Interior (open early in the morning) contains thirty Corinthian columns of marble from Mondragone, which support the dome. The high altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two pillars at the sides are of rare Egyptian breccia from S. Severino. The tribune above is for the use of the royal family. The statues and pictures are by modern masters. To the left of the entrance: St. Athanasius by *Angelo Salaro;* Death of Joseph, *Camillo Guerra* of Naples; St. Augustin, a statue by *Tommaso Arnaud* of Naples; Madonna della Concezione, *Casparo Landi;* St. Mark, a statue by *Fabris* of Venice; St. Nicholas, *Natale Carta* of Sicily; St. John, a statue by *Tenerani*. In the choir: St. Francis di Paola resuscitating a youth, *Camuccini;* St. Matthew, a statue by *Finelli;* Last Communion of St. Francis of Castile, *Pietro Benvenuti* of Florence; St. Luke, a statue by *Antonio Calì* of Sicily; St. Ambrose, by *Tito Angelini* of Naples; Death of St. Andrea da Avellino, *Tommaso de Vivo;* St. Chrysostom, a statue by *Gennaro Calì*.

The **Palazzo Reale** (Pl. 21; E, 6), or royal palace, designed by the Roman *Domenico Fontana*, was begun in 1600 under the viceroy Count de Lemos, burned down in 1837, and restored between that year and 1841. The façade, 185 yds. ft. in length, exhibits in its three stories the Doric and Ionic styles combined; most of the arches of the basement, however, are built up for the sake of increasing the strength of the building.

Interior. Visitors apply to the porter (50 c.), who conducts them to the office of the Intendant in the palace (11-1). Here they receive (gratis) a permesso for six persons, which is available also for the palaces of Capodimonte, Caserta, Favorita, Quisisana, and the garden of Astroni, and must be shown at each place to the porter. Attendant's fee 1 fr.

The visitor is first conducted to the **Garden Terrace*, which affords a fine view of the harbour and the arsenal immediately below. In the centre is a handsome marble table. — The magnificent **Grand Staircase*, constructed entirely of white marble, and adorned with reliefs and statues, dates from 1651. — On the side towards the piazza are situated a small *Theatre* and a superb *Dining Room*, in the centre of which is placed an ornamental cradle presented by the city of Naples to the present queen Margaret in 1869. — Beyond these is the **Throne Room*, gorgeously furnished with crimson velvet embroidered with gold, the embroidery hav-

ing been executed at the extensive poor-house in 1818. Above are gilded figures in relief, representing the different provinces of the kingdom. — The rooms also contain large porcelain vases from Sèvres and from the former manufactory at Capodimonte, an antique bust of Bacchus, a small bust of Hercules, and a bust of Marcus Aurelius, all found at Herculaneum, and lastly a number of pictures. Among the last are: **Titian*, Pier Luigi Farnese (1547); *Schidone*, Carità; *Lod. Carracci*, John the Baptist; *Guercino*, St. Joseph; *M. Caravaggio*, Christ in the Temple, Betrothal of St. Catharine, Orpheus; *L. Giordano*, The archangel Gabriel. There are also several works by Netherlandish masters: *Quintin Massys* (?), Usurer; **Van Dyck*, Portrait; two good portraits, by unknown masters, etc. The Adoration of the Magi, sometimes ascribed to *Jan van Eyck* and sometimes to *Donzelli*, a supposed pupil of Zingaro, was once considered a very important work, but has been treated slightingly by modern criticism. The pictures by modern Italian masters are of no great merit.

On the N. side of the palace, which is connected here by a wing with the Theatre of S. Carlo, is a small garden enclosed by a railing, containing a *Statue of Italia*, erected in 1864 in commemoration of the plebiscite of 21st Oct., 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel.

The small piazza which adjoins the Piazza del Plebiscito here is named *Largo S. Ferdinando* after the opposite church. This is the starting point of several of the chief omnibus lines, and there is also a large cab-stand here. To the left diverge the Strada di Chiaja and the Toledo, the principal street in Naples (comp. p. 41).

We now turn to the right into the Strada S. Carlo, in which rises the principal façade of the **Teatro San Carlo** (Pl. 26; E, 6), founded by Charles III. in 1737, and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816, but has been restored in harmony with the original plan. It is one of the largest opera-houses in Italy, and the choicest works of the best Italian composers are admirably performed here. Many of the celebrated compositions of Rossini, Bellini, Donizetti, and Mercadante were performed in this theatre for the first time. The chief façade, resting on an arcade, and surmounted by a series of columns, and the side next the Largo S. Ferdinando are decorated with reliefs. The spaces under the arches are occupied by public writers, ready at a moment's notice to commit to paper the pleading of the lover or the expostulation of the creditor.

Farther to the right is the small garden belonging to the palace, at the entrance of which are two *Horse-tamers* by Baron Clodt of St. Petersburg, presented by the Emp. Nicholas of Russia, and replicas of those in front of the palace at Berlin.

We next reach the long **Piazza del Municipio** (Pl. E, 5), adorned with pleasant grounds, formerly named *Largo del Castello*. At the end of it, to the left, is situated the handsome **Municipio** (Pl. 20), or town hall, formerly the *Palazzo de' Ministeri*, erected in 1819-25 from designs by *Luigi* and *Stefano Gasse*. On the principal entrance are inscribed the names of the Neapolitans who were executed for sedition under the Bourbon régime.

In the gateway are the statues of the kings Roger and Frederick II. — From this point a passage, occupied by stalls of various wares, leads through, under the flight of steps, to the Toledo; within it, to the right, is the entrance to the *Exchange*.

In the N.W. corner of the piazza, immediately adjoining the Municipio, rises the recently restored church of **S. Giacomo degli Spagnuoli** (Pl. 52), erected in 1540 by Don Pedro de Toledo.

Interior. We enter by a door adjacent to the gate of the Municipio and ascend the stairs. To the right of the entrance: **Andrea del Sarto*, Holy Family. 3rd Chapel on the left: *Gian Bernardo Lama*, descent from the Cross; also pictures by *Bernardino Siciliano*, *Marco da Siena*, and others. At the back of the high altar is the sumptuous *Tomb of Don Pedro de Toledo* (d. 1553), a work of little artistic merit by *Giovanni da Nola*, adorned with statues of the cardinal virtues, reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife. Behind this tomb is the monument of Hans Walther von Hiernheim, counsellor and general of Charles V. and Philip II. (d. 1557), with an inscription in German and Latin.

On the opposite side rises the Castel Nuovo (see below) As we turn round to the right towards the Strada del Molo, the broad Strada Medina (Pl. E, 5) opens to the left. At the beginning of it rises the **Fontana Medina** (Pl. 8), erected from the designs of *Domenico d'Auria* and *Fansaga* by the viceroy, Duke of Medina Celi (1695), and considered the finest fountain in Naples. It consists of a large basin, supported by four satyrs; in the centre Neptune with his trident, surrounded by jets of water; at the base four Tritons on sea-horses, with water-spouting lions and other animals. — The neighbouring church of the Incoronata, and a walk thence into the interior of the city, see p. 46 *et seq.*

Following the Strada del Molo towards the harbour, we observe on the left the *Teatro del Fondo* (or *Mercadante*, Pl. 29) and various show-booths, with tempting representations on canvas of the charms of the interior. On the right is the Castel Nuovo.

The **Castel Nuovo** (Pl. E, 5, 6) was begun in 1283 by Charles I. of Anjou from a design attributed to *Giovanni da Pisa*, and executed in the French fortification style of that period. The kings of the houses of Anjou and Arragon, and the Spanish viceroys successively resided here. Alphonso I. (1442) added five round towers, and the castle was enlarged by Don Pedro de Toledo (1546) and Charles III. (1735). Part of the fortifications was condemned to demolition in 1862, as it held a threatening attitude towards the city.

The Entrance is opposite the Strada del Castello. Passing the sentry, we turn to the right, and then to the left. After a few hundred paces we reach the entrance to the fortifications strictly so called, which consists of a lofty ***Triumphal Arch** between two round towers (one of which partly fell in 1876), erected in 1470 to commemorate the entry of Alphonso of Arragon (2nd June, 1442), probably by *Pietro di Martino*, a Milanese architect, assisted, according to Vasari, by *Giuliano da Maiano* of Florence. This is the finest monument at Naples. It consists of an archway with Corinthian columns on each side, now partly built into the wall, a frieze, and a cornice, above which is an attic with well exe-

cuted sculpture representing the entry of Alphonso, by *Isaia da Pisa* and *Silvestro dell' Aquila*. Above are statues of St. Michael, St. Antonius Abbas, and St. Sebastian (half destroyed), below which are the four cardinal virtues in niches. The bronze doors are adorned with representations of the victories of Ferdinand I., by *Guglielmo Monaco*. A cannon-ball imbedded in the masonry of the left wing is a reminiscence of the wars of the time of Gonsalvo da Cordova.

In the inner barrack-yard rises the church of **S. Barbara**, or *S. Sebastiano* (custodian to the right, outside the triumphal arch, No. 223; 1/2 fr.), with a Corinthian façade by *Giuliano da Maiano*, and a beautiful Madonna in relief above the door. The Adoration of the Magi formerly preserved here is now in the palace (p. 37). — A dark spiral staircase of 25 steps adjoining the sacristy ascends to a *Loggia*, where we enjoy an excellent survey of the government docks and the harbour.

A covered gallery connecting the fort with the palace is destined for use in case of any sudden emergency or rebellion.

The continuation of the Strada del Molo is formed by the *Molo*, a pier 14 yds. in width, originally constructed by Charles of Anjou in 1302, adjoining which are the extensive **Harbours** (Pl. F, 6, 5), the Porto Militare being on the right and the Porto Mercantile on the left. On the right, at the beginning of the Molo, is the royal *Arsenale di Marina*, erected in 1577 by the viceroy Mendoza, with a dockyard, arsenal, etc. The neighbouring Porto Militare, or government harbour, shut off by a railing, was begun by Francis I. in 1826. On the S. side it is protected by a strong breakwater, which extends 429 yds. into the sea in a S.E. direction, and it is 5 fathoms in depth. A number of men-of-war of the Italian navy are frequently stationed here.

The mercantile harbour, the Porto Mercantile or *Porto Grande*, was constructed in 1302 by Charles II. of Anjou at the same time as the Molo, and enlarged by Charles III. in 1740. It presents an animated and busy scene, characteristic of a southern climate. An excursion on the bay, to which the boatmen invite foot-passengers, is very enjoyable in fine weather (bargaining necessary; comp. p. 25).

At the angle formed by the Molo rises the **Lighthouse** (*Lanterna;* Pl. F, 5), originally erected in the 15th cent., but rebuilt in 1843. The ascent is strongly recommended, as it enables the visitor to form an accurate idea of the topography of the town (fee 1 fr.). An easy marble staircase of 142 steps ascends to the gallery. — The Molo is terminated by a battery.

The handsome quay called the Strada del Piliero skirts the mercantile harbour. Adjoining the latter, and connected with it by a channel under the street, is the *Porto Piccolo*, which is now almost entirely choked with sand, and is accessible to small boats only. This once formed part of the most ancient harbour of Palæopolis. The *Dogana Nuova* is situated here. To the right, at the end of the *Molo Piccolo* is situated the *Immacolatella* with the offices of the custom-house and the *Sanità* (Pl. 24). Straight before us, opposite the Strada del Piliero, rises a fountain, erected in 1870. Adjoining the Immacolatella is the quay at which tra-

vellers arriving at Naples by sea disembark. This is also the starting-point of the Ischia steamers (see p. 106; hours of departure for Ischia and Capri to be learned at the office, Strada Nuova 14).

The first side-street to the left leads straight to the church of *S. Pietro Martire* (Pl. 70; F, 4), which contains a few monuments and pictures (Legend of St. Vincent, a good work in the Flemish-Neapolitan style).

The last street but one to the left before S. Pietro is reached leads into the *Strada di Porto*, a scene of the most motley bustle and confusion, especially towards evening. Vendors of fish, meat, maccaroni, and refreshments of all kinds cook their delicacies in the open street, and attract numerous customers. As this moreover is the dirtiest quarter of the town, the fumes which arise are intensely 'ancient and fishlike'.

We continue to follow the broad quay of the Strada Nuova (Pl. F, G, 4), which is embellished with flower-beds and is always full of life and bustle. The fishermen and boat-men, with their Phrygian caps and their sunburnt and often handsome features, are the modern representatives of the *Lazzaroni*, a class which has long been the especial favourite of novelists, but which may now be considered as extinct. The name, derived from the Lazarus of the Bible, dates from the time of the Spanish viceroys, and was applied to the homeless and half-naked Neapolitans who preferred begging to work. At the present day, however, the lower classes, setting aside the fraternity which preys on travellers, are remarkable for their industry and frugality.

About 10 min. walk beyond the Porto Piccolo we reach the *Porta del Carmine*, adjoining which, and forming the E. extremity of the town, rises the *Castel del Carmine*, a vast structure erected by Ferdinand I. in 1484. In 1647 during the rebellion of Masaniello (p. 171) it was occupied by the populace. It was afterwards fortified, and is now used as barracks and a military prison.

The Porta del Carmine leads to a piazza, in which, on the right, is situated the church of ***S. Maria del Carmine** (Pl. 59; G, 4) with its lofty tower. The edifice, which is of early origin, but was modernised in 1769, contains the tomb of Conradin, the last of the Hohenstaufen.

The tomb was originally behind the high altar, to the right, bearing the simple inscription R. C. C. (Regis Conradini corpus). In 1847 Maximilian II. of Bavaria, when Crown-prince, caused a *Statue, by *Schöpf* of Munich, from a design by Thorvaldsen, to be erected in the nave of the church to the memory of Conradin (born in 1252). The pedestal bears a German inscription to the effect that — 'Maximilian, Crown-prince of Bavaria, erected this monument to a scion of his house, King Conradin, the last of the Hohenstaufen'. The two reliefs represent the parting of Conradin from his mother, the Princess Elizabeth, and his separation from Frederick of Baden at the place of execution. Beneath this monument now lie the remains of the unfortunate prince. The whole is well executed, and, placed as it is, most impressive. — To the right of the entrance is a block of marble, beneath which the remains of Masaniello are said to repose; the monument which formerly marked the spot is now in the museum.

We now turn to the left to the **Piazza del Mercato** (Pl. G, 4), in the centre of which rises a new covered Market, constructed chiefly of iron, where the traffic is busiest on Mondays and Fridays.

The fish-market is interesting. On the N. side of the piazza, which forms a semicircle, is the church of *S. Croce al Mercato*. On the S. side are two fountains. On 29th Oct. 1268, Conradin, the last scion of his princely house, then in his 18th year, and his relation Frederick of Baden, were executed here by order of Charles I. of Anjou. The sacristy of the church of S. Croce contains a column of porphyry which formerly marked the spot where the young prince was beheaded. It bears a derisive inscription, alluding to Giovanni Frangipani, Count of Astura, with whom Conradin sought refuge after the battle of Tagliacozzo, and who betrayed him to Charles of Anjou: —

Asturis ungue leo pullum rapiens aquilinum
Hic deplumavit acephalumque dedit.

This piazza was also one of the scenes of the insurrection of Masaniello. — The traveller is recommended not to attempt to penetrate farther into the town from this point. — Returning to the church del Carmine, and following the street to the left, we may reach the Porta Capuana (p. 53) in 8 min.; or we may pass the church and proceed in a straight direction to the small *Piazza Garibaldi*, and turn to the left into the broad, new *Corso Garibaldi*, which begins near the coast, passes (5 min.) the Porta Nolana, the railway-station, and (5 min.) the Porta Capuana, and terminates in the Strada Forìa (see p. 45).

II. The Toledo. Capodimonte.

Starting from the Largo della Vittoria (p. 34; Pl. D, 6), the broad Strada S. Caterina, with its handsome shops, leads us towards the N. to the triangular Piazza de' Martiri, where the **Colonna de' Martiri** (Pl. D, 6), a lofty column of marble decorated with trophies, and crowned with a Victory in bronze, was erected in 1864 to the memory of the patriots who have perished during the different Neapolitan revolutions. The four lions at the base, in different postures, represent the four principal revolutions at Naples during the Bourbon dynasty (1799, 1820, 1848, 1860). The monument was designed by *Alvino*, the Victory executed by *Caggiani*.

To the left in the piazza is the *Palazzo Miranda* (Pl. 19), erected in 1780 by *Barba*, now the property of the Princess of *Ottajano*, daughter of the Duchess of Miranda, containing pictures by Spagnoletto, Guido Reni, Rubens, and others. (Visitors admitted daily, 12-2, on presenting their visiting-cards; attendant 1 fr., porter 50 c.)

We next enter the busy Strada di Chiaja (Pl. D, E, 6). Where this street begins to ascend, it is crossed by the *Ponte di Chiaja*, a viaduct built in 1634, by which the Strada Monte di Dio leads from the quarter of Pizzofalcone to the higher ground below S. Elmo. (The flight of steps on the right, between the buttresses of the bridge, ascends from the Strada di Chiaja to

the Strada M. di Dio.) The Str. di Chiaja, which contains nothing noteworthy, leads into the Toledo opposite the Teatro S. Carlo.

The ***Toledo**, a street begun by the viceroy Don Pedro de Toledo in 1540, but since the autumn of 1870 officially known as the *Via di Roma, già Toledo*, is the main artery of the traffic of Naples, and presents a busy scene at all hours. It intersects the city from S. to N. nearly in a straight line, ascending gradually from the sea. It extends from the Piazza del Plebiscito (p. 35) to the Museo Nazionale, beyond which its prolongation is formed by the Strada Nuova di Capodimonte, and is nearly $1^1/_2$ M. in length, but contains no building worthy of note. On both sides extends a network of streets and lanes, many of which ascend to the left by means of steps to the Corso Vittorio Emanuele and the Castel S. Elmo, while those to the right extend to the railway and the harbour, forming the centres of mercantile traffic.

Ascending the Toledo from the Largo S. Ferdinando, we come in about 10 min. to the small *Largo della Carità* (Pl. E, 4, 5), where in 1877 was erected a *Monument to Carlo Poerio* (d. 1867), the dauntless Italian patriot whose unjust condemnation and imprisonment in 1850 did so much to inflame the hate of the people for the Bourbon dynasty. To the right diverges a street to the Piazza Montoliveto (p. 47; post-office, see p. 47).

Farther on, to the right, at the corner of the *Strada S. Trinità Maggiore* (p. 48), the only important side-street by which the Toledo is crossed, rises the *Palazzo Maddaloni* (Pl. 18; entrance in the Str. Maddaloni), now let to the Bank of Naples, a massive structure with a gateway and staircase from designs by *Fansaga*. The interior contains a hall of fine proportions. Adjacent, separated by a cross-street, at the corner of the Toledo and the *Strada Anna de' Lombardi*, is the *Palazzo d'Angri* (Pl. 12), erected about 1773 by *Luigi Vanvitelli*, and occupied by Garibaldi when dictator in 1860. The picture gallery it formerly contained has been sold.

In 10 min. more we reach the recently enlarged Piazza Dante (Pl. E, 4), formerly the *Largo del Mercatello*, where a *Monument of Dante* in marble, by T. Angelini and Solari, was erected in 1872. The crescent-shaped edifice, beyond the statue, which was converted into a *Liceo Ginnasiale Vittorio Emanuele* in 1861, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch. — Adjacent, to the left, is the *Porta Alba*, erected in 1632, embellished with a bronze statue of S. Gaetano, whence the Strada de' Tribunali may be entered (see pp. 55-58).

Leaving the Piazza Dante, and passing a row of houses recently erected, we ascend gradually in 5 min. by the Salita del Museo to the *Museo Nazionale*, a large red building, the entrance to which is in the broad side-street diverging to the

right to the Piazza Cavour (see p. 59). Opposite the entrance, on the right, are several large new buildings, now nearly completed, and among them a *Bazaar*, with spacious show-rooms, designed by *Alvino*.

The continuation of the Toledo beyond the Museum is formed by the Strada Nuova di Capodimonte, which gradually ascends. From the beginning of this street, opposite the N.W. corner of the Museum, the Strada dell' Infrascata or Salvator Rosa diverges to the left, ascending to the Corso Vittorio Emanuele (p. 87) and the hill of Posilipo (p. 90). We follow the Strada di Capodimonte, and in about 10 min. cross the *Ponte della Sanità*, a viaduct constructed in 1809 across the quarter della Sanità which lies below.

Descending to the left immediately beyond the bridge, and from the lower end of the street entering the winding *Strada S. Gennāro de' Poveri* to the right, we soon reach the large hospice or poor-house of that name, which contains several hundred inmates. At the back of the building is the church of *S. Gennāro* (St. Januarius), with the entrance to the extensive **Catacombs** (Pl. 4; D, 2) of Naples, admission to which is obtained by applying to the porter of the hospice (1 fr. for each person, and trifling fee to the attendant).

The church of *S. Gennaro dei Poveri*, founded in the 8th cent. on the site of a chapel where St. Januarius was interred, is now completely modernised. The vestibule of the inner court is embellished with Frescoes from the history of the saint by *Andrea da Salerno* (?), unfortunately in bad preservation. The only entrance to the Catacombs is now at the back of this church. They consist of four main galleries, of which, however, two only are now connected by staircases and accessible to visitors, together with a long series of lateral passages and burial chambers *(cubicula)*. Along the walls are excavated niches of three different forms, ranged in rows one above another. A few of the chambers lie below the level of the galleries. The oldest part of the catacombs dates from the first century of our era. In point of architecture they far surpass the Roman, though inferior in every other respect. The two large ante-chambers were used for the religious services customary at an interment.

Information as to the history and decorations of these early Christian burial-places will be found in the Handbook for Central Italy. The inscriptions found here have been placed in the Museum. Among the paintings may be mentioned the pleasing decorations of the two ante-rooms, which recall the Pompeian style, a figure of the Good Shepherd in the first gallery, the portraits on the tomb of Theoctecnus (beginning of the 4th cent.) in the second gallery, and a figure of Christ of the 5th or 6th cent. (but frequently retouched) in the so-called *Basilica di S. Gennaro*. The bones which fill many of the chambers and corridors are generally those of victims of the plagues which ravaged Naples in the 16th century. The Priapus column with the Hebrew inscription is a mediæval hoax.

There is another series of catacombs, of the 5th and 6th cent., beneath the church of S. Maria della Sanità, below the bridge of that name.

Beyond the Ponte della Sanità, the Strada di Capodimonte (passing a brewery with a garden on the right) leads in a few minutes to a circular space called the *Tondo di Capodimonte* (Pl. E, 1; ordinary cab-fares thus far). The road now describes a long curve to the left. Walkers ascend the steps, and at the top follow the road to the right. (The road which here goes on to the left leads round the park of Capodimonte and unites with the Capua road near Secondigliano.) From the Tondo di Capodimonte to the palace is a walk of 7 minutes.

The royal **Palazzo di Capodimonte** (Pl. 14; permesso procured at the Pal. Reale; attendant 1 fr.; porter $^1/_2$ fr.), situated above the town to the N. on the eminence of that name, was begun in 1738 by Charles III., but not completed till 1834-39 in the reign of Ferdinand II. The edifice was designed by *Medrano*, the architect of the Teatro S. Carlo. The gardens, which are partly laid out in the English style, are unfortunately destitute of water. Beautiful views.

The palace contains the so-called royal Museo di Capodimonte, an extensive, but not very valuable collection of pictures, chiefly by modern Neapolitan masters, and of modern sculptures, distributed throughout the different apartments (catalogue 1 fr.). The following are worthy of mention: *Hackert*, Wild-boar hunt in the Bosco di Persano; Chase of wild fowl on the Lago Fusaro, by the same; *Lemasle*, Marriage of the Duchesse de Berry; *Camuccini*, Death of Cæsar; *Celentano*, Benvenuto Cellini at the Castel S. Angelo; *Hayez*, Ulysses and Alcinous; a table with ancient mosaic from Pompeii; *Marinelli*, Cleopatra at her toilet; *Virginia Lebrun*, Portraits of the Duchess of Parma and Maria Theresa; *Angelica Kaufmann*, Ferdinand I. and his consort with their children. — The palace also contains a collection of porcelain from the former manufactory of Capodimonte and a valuable collection of armour (*Armeria*), formerly preserved in the Pal. Reale. Among the objects of interest here are the ancient accoutrements of kings Roger and Ferdinand I., of Alexander Farnese, and of Victor Amadeus of Savoy; also the sword presented by Ferdinand I. to the gallant Scanderbeg.

Near Capodimonte are the villas *Meuricoffre* (Pl. E, 1; generally open on presentation of the visitor's card), *Ruffo*, *Avelli*, and *Forquet*, commanding fine views in all directions.

To the W., opposite Capodimonte, stands the *Villa Regina Isabella*, or *Villa Gallo* (Pl. D, 1), founded in 1809 by the Duca di Gallo, afterwards the property of the queen from whom it derives its name, and now that of her second husband the Conte del Balzo. The summit commands a remarkably fine prospect of the city and bay.

Pleasant walk from the Villa Gallo through the valley between Camaldoli and the Vomero to the Lago d'Agnano, or to the left to Fuorigrotta and to the Bagnoli road on the coast. Comp. Map, p. 96. — If on leaving the park of Capodimonte we turn to the left, we may proceed by the outskirts of the city to the *Campo Santo* outside the *Porta Capuana*, an excursion best made by carriage. A visit to the palace and grounds, and to the cemetery, will take about 5 hrs. in all. (Two-horse carr. 5-6 fr.)

Following the road opposite the entrance to the park of Capodimonte, and after a few minutes turning to the left, we reach the

Observatory (*Osservatorio Reale*, Pl. E, 1, 2), occupying the summit of the hill. It is popularly called *La Specola*, or, after the villa of a Spanish marquis which once stood here, *Miradois*. The observatory was founded in 1812, and enlarged in 1820 from plans by the celebrated *Piazzi* (d. 1826), under whom it attained a European reputation. The present director, *Comm. de Gasparis*, has distinguished himself by the discovery of several planetoids. — On the way to the observatory a path descends in steps past the church *de' Miracoli* to the Strada Foria (see below).

Farther off, at the base of Capodimonte, are visible the remains of the *Aqua Julia*, now called *Ponti Rossi*, the great aqueduct constructed by Augustus. One branch supplied the city of Naples, the other crossed the Vomero to the right, whence several ramifications diverged, some to the villas on the Posilipo, another by Monte Olibano to Baiæ and Misenum, where it terminated in the Piscina Mirabilis (p. 103).

The broad transverse street diverging from the Toledo to the right (E.) by the Museum (pp. 42, 43) leads first to the large Piazza Cavour (Pl. E, 3), formerly the *Largo delle Pigne*, embellished with gardens. Farther on, the street takes the name of **Strada Foria**. The first street diverging from it to the right is the new Via del Duomo, leading to the cathedral (4 min.; p. 57); the Via Carbonara next diverges on the same side to S. Giovanni a Carbonara (p. 54) and the Porta Capuana; and the new Corso Garibaldi farther on also leads to the right to the same gate (10 min.; p. 53).

On the left side of the Strada Foria we next reach the *Botanic Garden*, which was founded in 1809 and extended in 1818. It is open to the public daily, except from 12 to 2, and contains a fine collection of tropical plants. — Adjacent is the extensive poorhouse, the *Albergo de' Poveri*, or *Reclusorio*, begun by Charles III. in 1751 from a design by Fuga, and intended to contain four courts, still nearly half uncompleted. One side is appropriated to men, the other to women. In this establishment and its dependencies about 5000 persons are maintained. The city contains numerous other charitable institutions, about sixty in all, most of which are amply endowed. — Tramway and omnibuses, see p. 25.

III. The Old Town. E. Quarters between the Toledo and the Harbour.

Naples contains about three hundred Churches, most of which are devoid of interest. The older of them have been disfigured by restoration in the degraded style of the 17th and 18th centuries, which appears to have attained its highest perfection here. But, as they contain numerous monuments, important in the history of sculpture, and are rich in historical and political associations, some of them are well deserving of a visit. The most important are described in the following pages. They are generally closed about noon, and not re-opened till evening.

We begin our walk in the Strada Medina (Pl. E, 5), by the

fountain mentioned at p. 38. To the left of this point, adjoining No. 49, is a railing enclosing a flight of steps which descend to the church of the —

***Incoronata** (Pl. 56; open in the morning), erected in 1352 by Johanna I. to commemorate her coronation and marriage with her cousin Louis of Taranto, and made to include the old chapel of the Palais de Justice in which the marriage had been solemnised.

This chapel contains admirable **Frescoes*, formerly attributed to *Giotto*, but probably by one of his pupils or imitators (much darkened and injured; best seen from a platform to the left near the entrance to the church; keys at the sacristy, 5-6 soldi). They represent the 'Seven Sacraments and the Church'. In the arch over the right window, on the right is the 'Triumph of the Church', with portraits of King Robert and his son Charles, attired in purple, on the left the Extreme Unction. The next arch to the right comprises: (l.) Baptism, (r.) Confirmation; then (l.) the Eucharist, and (r.) Confession; and on the other side, (l.) Ordination, (r.) Matrimony. The last refers to the marriage above mentioned, which did not take place till 1347, eleven years after Giotto's death. Two half-figures in 'Baptism', one of which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's features are said to be recognisable. The *Chapel of the Crucifix*, at the end of the left aisle, also contains frescoes in Giotto's style, ascribed to *Gennaro di Cola*, a pupil of Maestro Simone: to the left are represented the Coronation of Johanna I., her nuptials, and other events in her life; to the right St. Martin, St. George, battles, etc., all much damaged.

The church contains numerous votive offerings for recovery from sickness and the perils of childbirth.

Opposite the church is situated the **Palazzo Fondi** designed by *Luigi Vanvitelli*, and containing a picture-gallery (shown by special permission of the prince only). In front of it is a statue of *Fr. Sav. Mercadante* (d. 1870), the composer of several operas.

At the end of the Strada Medina we enter the busy Strada S. Giuseppe to the left. After a few minutes' walk, a broad street to the right leads to the church of **S. Maria la Nuova** (Pl. 61; E, 5), which is approached by a flight of steps. It was erected in 1268 by *Giovanni da Pisa*, and restored in 1599 by *Agnolo Franco*.

Interior. The ceiling is adorned with frescoes by *Santafede* and *Simone Papa* the younger, and the dome with others by *Corenzio* (the four Franciscan teachers S. Bonaventura, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro).

In the 1st Chap. to the right, the 'Archangel Michael', formerly ascribed to *Michael Angelo*. 3rd Chap.: Crucifixion, *Marco da Siena*. In the Chap. del Crocefisso frescoes by *Corenzio*. — The right transept contains the monument of Galeazzo Sanseverino (d. 1467), with sculptures of the 15th century. In the opposite chapel is a beautiful crucifix in wood by *Giovanni da Nola*. — At the high altar is a Madonna in wood by *Tommaso de' Stefani*, with saints by *A. Borghetti*. — The large Chapel to the left of the entrance to the church was erected in 1604 by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand placed on each side of the altar the monuments of his two most distinguished enemies: Pietro Navarro (who strangled himself when a prisoner in the Castello Nuovo) and Lautrec, a Frenchman, the general of Francis I. (who died of the plague in 1528, while besieging Naples). The monuments are attributed to *Giov. da Nola* or his pupils. The inscriptions, composed by *Paolo Giovio*, testify to the chivalrous sentiments of that period.

The adjoining Monastery possesses two sets of Cloisters with tombstones, and is adorned with frescoes by unknown masters.

We now return and pursue our route along the Str. Giuseppe, of which the Strada Montoliveto forms the continuation. Where the latter expands into a square, on the right stands the *Palazzo Gravina*, now the **General Post and Telegraph Office** (Pl. 23; E, 4), erected about 1500 by Ferdinando Orsini, Duca di Gravina, from designs by *Gabriele d'Agnolo*. This building, formerly a truly classical edifice, has unfortunately been greatly disfigured by modern improvements, especially since its injury by fire during the revolution of 1848.

Ascending from this point to the left, past a *Fountain* with a bronze statue of Charles II. (1663), we traverse the Piazza di Montoliveto to the church of ***S. Anna de' Lombardi,** or **Monte Oliveto** (Pl. 66; E, 4), erected in 1414 by Guerello Origlia, the favourite of King Ladislaus, from designs by *Andrea Ciccione*. The church is a flat-roofed basilica without aisles, the favourite style of ecclesiastical architecture in the palmy days of Neapolitan art. It contains valuable sculptures; the chapels are kept shut (sacristan $^1/_2$ fr.).

In the Vestibule, on the left, is the monument of General Giuseppe Trivulzio (d. 1757); on the right that of the celebrated architect Domenico Fontana (d. 1607), who flourished in Rome under Sixtus V. — Cappella Piccolomini (1st on the left): the *Nativity, a relief by *Donatello*, or, according to others, by his pupil *Antonio Rossellino*. Above it, *Dancing Angels by *Rossellino*. The *Monument of Maria of Arragon (d. 1470), natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, by *Rossellino*, is a copy of the monument of the Cardinal of Portugal in S. Miniato's at Florence. Crucifixion, also by *Rossellino*. The Ascension, a picture by *Silvestro de' Buoni* (ascribed by Sig. Frizzoni to the school of Pinturicchio). — Opposite the sacristy in the Coro dei Frati, containing fine intarsia work by *Giovanni da Verona* (d. 1525), restored in 1840 by *Minchiotti*. — Cappella Mastrogiudici (1st on the right): Annunciation, a relief by *Benedetto da Maiano*. Several monuments, including that of 'Marinus Curialis Surrentinus Terrenovæ comes', 1490, who founded this chapel. — 5th Chapel on the left: John the Baptist, by *Giovanni da Nola*. — The Chapel of the Madonna (adjoining the right transept) contains the tombs of Cardinal Pompeo Colonna, viceroy of Naples (d. 1532), and of Charles de Lannoy (d. 1527), general of Charles V. — The adjacent Chapel of the Holy Sepulchre contains a coarsely realistic *Group in terracotta by *Guido Mazzoni*, surnamed *Modanino* (of Modena; d. 1518), representing Christ in the Sepulchre, surrounded by six life-size figures in a kneeling posture, all portraits of contemporaries of the artist: Sannazaro as Joseph of Arimathæa, Pontanus as Nicodemus, Alphonso II. as John, beside him his son Ferdinand. — The Choir contains frescoes by *Simone Papa* the younger. The Sacristy, behind the choir, is adorned with frescoes by *Vasari*. The monuments of Alphonso II. and Guerello Origlia are by *Giovanni da Nola*.

The adjacent building, now occupied by public offices, was formerly a Benedictine monastery, where the poet Tasso was kindly received when ill and in distress in 1588. — The Via di Montoliveto Nuova leads hence to the Toledo (see p. 42).

Returning to the fountain from which we started, we follow the Calata S. Trinità Maggiore to the Largo S. Trinità Maggiore (Pl. E, 4), where a lofty *Statue of the Madonna* was erected in 1748 in the tasteless style of the period. In this piazza is situated

the church of **Gesù Nuovo,** or *S. Trinità Maggiore* (Pl. 50), in the form of a Greek cross, built in 1584, containing frescoes by *Solimena* (History of Heliodorus, over the portal), *Stanzioni*, *Spagnoletto*, and *Corenzio*, and overladen with marble and decorations. A carpet-warehouse opposite the church, Largo S. Trinità Maggiore 12, contains the old refectory of the former monastery of *S. Chiara*, where a fine, though damaged, *Fresco by *Giotto* and his pupils, representing the Miracle of the Loaves, is still preserved (not very accessible, but admission readily granted, $^1/_2$ fr.).

Beyond the church of Gesù we reach the Strada S. Trinità Maggiore, one of the busiest streets crossing the Toledo (p. 42), and turning immediately the right we pass through a gate to ***Santa Chiara** (Pl. 42; E, 4), originally a Gothic church erected by Robert the Wise in 1310, but almost entirely rebuilt by *Masuccio the Younger* (?) in 1318, and richly but tastelessly decorated in 1752. At the same time *Giotto's* frescoes were whitewashed. The church contains handsome Gothic monuments of the Anjou dynasty, and other sculptures.

The *Interior, 92 yds. long and 35 yds. wide, is lofty and handsome, resembling a magnificent hall. To the left of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus (d. 1322), with a relief of the Madonna and hermits by *Baboccio*, converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco*, son of Maestro Simone (about 1300). — In front of the organ, above, are tasteful reliefs from the life of St. Catharine, 14th cent., executed on a dark ground and resembling cameos. — Of the principal paintings on the ceiling, the first, the Queen of Sheba, and the second, David playing on the harp, are by *Seb. Conca;* the third, David sacrificing, by *Bonito;* the fourth, S. Clara putting the Saracens to flight, by *Francesco di Nura*. The last-named master also painted the high altar-piece (the Sacrament) and the picture over the principal entrance (King Robert inspecting the church when building).

The second chapel on the left contains two sarcophagi: on the right is the tomb of Gabriel Adurini (d. 1572), an admiral under the Emperor Charles V.; on the left a tomb of the 14th century. — By the 3rd pillar to the left is the altar of the Madonna delle Grazie, with a fresco almost concealed by frippery, attributed to *Giotto*.

Near the side-door which leads out of the church on the left side is the small but graceful monument, cy *Giov. da Nola*, of Antonia Gaudino, who died in 1530 at the age of 14, on the day appointed for her marriage, with a beautiful epitaph by the poet *Antonius Epicurus* (d. 1555). The next chapel contains two tombstones of the 14th century. — The Cappella Sanfelice, adjoining the pulpit, which is borne by lions, is adorned with reliefs of the 13th cent. and contains a Crucifixion by *Lanfranco*, and an ancient sarcophagus with figures of Protesilaus and Laodamia which forms the tomb of Cesare Sanfelice, Duca di Rodi (d. 1632). — The following Cappella Longobardi de la Cruz Ahedo contains on the left side a monument of 1529, and on the right a similar one of 1853.

At the back of the high altar is the magnificent **Monument of Robert the Wise* (d. 1343), 42 ft. in height, executed by *Masuccio the Younger*. In a niche above the king is represented seated on his throne, and below he appears again in a recumbent posture, in the garb of a Franciscan, on a sarcophagus embellished with reliefs and supported by saints. At the top is the Madonna between SS. Francis and Clara. The inscription, 'Cernite Robertum regem virtute refertum' is ascribed to Petrarch. — In the adjacent N. Transept is the monument of his second daughter Mary, sister of Johanna I., empress of Constantinople and Duchess of Durazzo,

attired in her imperial robes. By the wall to the left, the tomb of Agnese and Clementia, the two daughters of the empress, the former having also been the consort of a titular emperor of Constantinople, Giacomo del Balzo, Prince of Taranto. In the left lateral wall, the tomb of Mary, infant daughter of Charles the Illustrious, who died in 1344. — In the S. Transept, adjoining the monument of Robert the Wise, is that of his eldest son Charles, Duke of Calabria, who died in 1328, before his father, also by *Masuccio the Younger*. Farther on, to the right, is the monument of Mary of Valois, his queen, erroneously said to be that of her daughter Johanna I. — The Chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons, in which six children of Charles III are interred.

The handsome *Clock-Tower (il Campanile)* of S. Chiara was formerly attributed to *Masuccio the Younger* or to his pupil *Giacomo de Sanctis* (14th cent.), and hence was long considered to prove that Naples was one of the heralds of the Renaissance. In reality it was not built till after 1600.

Farther on in the Str. S. Trinità Maggiore, we soon reach, on the left, the Largo S. Domenico (Pl. E, F, 4), containing the palaces of *Casacalenda, Corigliano, S. Severo*, and *Caviati*, and adorned with a tasteless *Obelisk*, surmounted by a bronze statue of the saint, executed by *Vaccaro* in 1737 from a design by *Fansaga*. The stairs to the left lead to a side-entrance of the church of S. Domenico, the principal entrance of which in the court of the Pretura, Vico S. Domenico, is generally closed.

***S. Domenico Maggiore** (Pl. 45; open 7-11 a. m. only), erected by Charles II. in 1289 in the Gothic style from the design of *Masuccio the Elder* (?), is one of the finest churches in Naples, notwithstanding the subsequent alterations it has undergone (the last in 1850-53). The church is 83 yds. long, 36 yds. wide, and 84 ft. high. It contains twenty-seven chapels and twelve altars, and presents an imposing appearance with its handsome columns and rich gilding, but the flat ceiling of the 17th cent. does not harmonise well with the rest of the edifice. The most distinguished princes of Naples have for centuries possessed chapels here, with numerous monuments, which are as important examples of early Renaissance sculpture as those in S. Chiara are of Gothic art.

The 1st Chapel to the right (wall of the entrance), that of the *Saluzzo*, formerly of the *Carafa* family, contains an altar-piece (Madonna with SS. Martin and Dominicus and several of the Carafas) by *Andrea da Salerno*, freely repainted; also the rococo monument of General Filippo Saluzzo (d. 1852), and the chaste and simple monument of Galeotto Carafa (d. 1513) with medallion. — 2nd Chap.: altar-piece by *Agnolo Franco;* monument of Bishop Bartolommeo Brancaccio (d. 1341). — 3rd Chap.: the badly preserved frescoes of this chapel, which also belongs to the Brancaccio family, represent the Crucifixion, Supper at Emmaus, Resurrection, Mary Magdalene, and John the Baptist, by *Agnolo Franco*. — 4th Chap., that of the Capece: Crucifixion by *Girolamo Capece*.

The *Cappella del Crocefisso (the 7th) contains handsome monuments of the 15th century. The altar is covered with Florentine mosaic designed by *Cosimo Fansaga*. On the lower part of the altar is a relief of the *Crucifix by *Tommaso de' Stefani*, which according to tradition, thus addressed Thomas Aquinas: 'Bene scripsisti de me, Thoma: quam ergo mercedem recipies?' To which the saint replied: 'Non aliam nisi te.' Pictures on each side of the altar: on the right Bearing the Cross, on the left

Descent from the Cross by an imitator of the Flemish style. To the left of the altar the *Monument of Francesco Carafa by *Agnello del Fiore;* on the opposite side another by the same master, completed by *Giovanni da Nola.* The small side-chapel contains the tomb of Ettore Carafa, Conte di Ruvo (d. 1511), with martial emblems and arabesques. The next chapel on the left contains the Madonna della Rosa, ascribed to *Maestro Simone.* On the opposite side is the beautiful *Monument of Mariano d'Alagni, Count Bucchianico, and his wife Catarinella Ursino (d. 1447), by *Agnello del Fiore.* Adjacent to it is the monument of Niccolò di Sangro, Principe di Fondi, by *Domenico d'Auria.* — At the entrance to the sacristy, monuments of members of the family of Thomas Aquinas.

The *Sacristy has a ceiling-painting by *Solimena*, and at the altar an Annunciation, attributed to *Andrea da Salerno.* Around the walls, above, are forty-five large wooden sarcophagi with scarlet covers, ten of which contain the remains of princes of the house of Arragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt, Queen Johanna, daughter of Ferdinand I. (d. 1518); Isabella (d. 1524), daughter of Alphonso II. and wife of the Duke of Milan, etc. Also the coffin of Fernando Francesco d'Avalos, Marchese di Pescara, the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. The inscription is by *Ariosto.* Above the tomb are suspended his portrait, a banner, and a sword. His wife was the celebrated Vittoria Colonna, who after his death sang his praises in the island of Ischia (p. 108).

In the S. Transept the chapel of St. Hyacinth. Adjoining it is the *Monument of Galeazzo Pandone (d. 1514) by *Giovanni da Nola.* — From the S. transept a door leads into a portion of the older church, which also contains some interesting monuments, particularly that of the Rota family, by *Giovanni da Nola.*

The High Altar, adorned with Florentine mosaic, is by *Fansaga*, 1652.

In the N. Transept, above the chapel of the Pignatelli, are the monuments of Giovanni di Durazzo (d. 1323) and Filippo di Taranto (d. 1335), sons of Charles III., with a long inscription in leonine verse.

N. Aisle. The 8th Chapel (S. Maria della Neve) contains above the altar a beautiful *Haut-relief with a statue of the Virgin, attended by St. Matthew and St. John, the best work of *Giovanni da Nola*, executed in 1536. Here is also the monument of the poet Giambattista Marini of Naples (d. 1625), well known for his bombastic style, with a bust by *Bartolommeo Viscontini.* — 7th Chapel, of the *Ruffo Bagnara* family: Martyrdom of St. Catherine, by *Leonardo da Pistoja;* tombs of Leonardo Tomacelli (d. 1529) and of Cardinal Fabricio Ruffo (d. 1829) who acted a prominent part in the events of 1799. — 6th Chapel: tombs of the Carafa. — 5th Chapel: of the Andrea. — 4th Chapel: tombs of the Rota family, with a *Statue of John the Baptist by *Giovanni da Nola*, as a monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber by *Domenico d'Auria* (1600). — 3rd Chapel, to the left: Martyrdom of St. John by *Scipione Gaetano;* tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd Chapel, in the bad taste of the 17th cent.: the miracle-working Madonna di S. Andrea. — 1st Chapel, to the left, by the entrance (S. Stefano): Christ crowning Joseph, by *Luca Giordano:* on the lateral walls an Adoration of the Magi, by a Flemish master; Holy Family, ascribed to *Andrea da Salerno.* *Tomb of 1636.

In the adjacent monastery the celebrated Thomas Aquinas lived in 1272 as professor of philosophy at the university which was then founded, and his lectures were attended by men of the highest rank, and even the king himself. His cell, now a chapel, and his lecture-room still exist. The monastery is now occupied by various public offices. The *Accademia Pontaniana*, founded in 1471 by the learned *Giovanni Pontano*, also meets here.

Ascending the Via Mezzocannona, which leads to the S. from S. Domenico, and then following the third cross-street to the right, we reach the Piazza di S. Giovanni Maggiore, in which rises the

church of *S. Giovanni Maggiore*, adorned with sculptures of the 16th century. The adjacent chapel of *S. Giovanni de' Pappacoda* possesses a handsome Gothic portal dating from 1415.

The Cappella S. Severo lies to the N.E. of S. Domenico. Ascending to the right past S. Domenico, and taking the first lane to the right, we reach the Calata di S. Severo, the first lane on the left, at the beginning of which, No. 15, is the small church of *S. Maria della Pietà de' Sangri*, commonly called **La Cappella di San Severo** (Pl. 74; the keys at a shop opposite; fee $^1/_2$ fr.), erected in 1590 by Francesco di Sangro, extended in 1613 by Alessandro di Sangro, Patriarch of Alexandria and Archbishop of Benevento, as a burial-place for the Sangro family, and in 1759 lavishly decorated with gold and sculpture by Raimondo di Sangro, Principe di Sansevero. There is no building in Naples in which such bad taste is displayed as in this chapel with its exaggerated magnificence, and unnatural and laboured allegories. It does not fail, however, to attract gaping admirers, and is certainly remarkable for great skill of workmanship.

The principal of these allegories, which was executed by *Francesco Queirolo* of Genoa, is the 'Man in the Net', from which with the aid of reason (a crowned genius) he disentangles himself, whence it is called *il disinganno*. It contains an allusion to Antonio di Sangro, who renounced the world and became a monk, after having lost his beloved wife Cecilia Gaetani. The latter is represented as Pudicitia, nude, but slightly veiled, the work of *Antonio Conradini* of Venice (d. 1752). — The altar-piece is a Descent from the Cross, by *Francesco Celebrano* of Naples. — As another instance of extraordinary perversion of taste may be mentioned the figure of Christ enveloped in a winding sheet by *Giuseppe Sammartino* (1753), laid out in a chapel fitted up for the purpose.

From this point (or by S. Domenico to the right) we may ascend the side-street leading to the Str. de' Tribunali, where the cathedral and other important churches (p. 55) are situated.

We now return to the Largo S. Domenico (p. 49), in order to pursue our route along the Str. S. Trinità Maggiore, which is continued by the Str. Nilo and by the Str. S. Biagio de' Librai (p. 52) farther on. Immediately to the right is **S. Angelo a Nilo** (Pl. 33; F, 4), erected in 1385; to the right of the high altar is the *Monument of the founder Cardinal Brancaccio (d. 1428), by *Donatello* and *Michelozzo*, who have here blended the Gothic monumental character with the new style of the Renaissance.

The Strada Salvatore (the second street from the Largo S. Domenico to the right) descends hence to the right to the not far distant —

University (Pl. 32; *Regia Università degli Studj*), founded in 1224 by the Emp. Frederick II., reconstituted in 1780 and removed to the Jesuits' College. It is one of the most ancient in Europe, and possesses five faculties, fifty-two professorial chairs, a library, and natural history collections of which the mineralogical is the most valuable. The library, admirably arranged

UNIVERSITY OF ILLINOIS LIBRARY

by Tommaso Gar, may be used by strangers from 9 to 3 daily (librarian *Comm. Minervini*). The Court contains the statues of Pietro della Vigna, chancellor of Frederick II., Thomas Aquinas, G. B. Vico, and Giordano Bruno, erected in 1863.

Leaving the university and proceeding in a straight direction, we reach the richly decorated church of **S. Severino e Sosio** (Pl. 73), in the Piazza S. Marcellino, built by *Mormandi* in 1490.

The roof is adorned with frescoes by *Corenzio*, who is interred here, by the entrance to the sacristy. The choir-stalls, dating from the end of the 15th cent., are beautifully carved. Adjoining the choir to the right is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle in 1516, works of *Giovanni da Nola*. In a chapel near the choir, to the right, is the tomb of Carlo Troya (d. 1858). In the N. transept are the monuments of Admiral Vincenzo Carafa (d. 1611) and the Duca Francesco de Marmilis (d. 1649). The N. aisle contains an altar-piece by *Andrea da Salerno*, in six sections, representing the Madonna with St. Justina and John the Baptist. By the entrance to the sacristy, in the last chapel of the right transept, the tomb of a child, Andrea Bonifacio, ascribed to *Giov. da Nola*; opposite to it is that of Giambattista Cicara, by the same master, both with inscriptions by Sannazaro.

The monastery connected with this church has since 1818 been the depository of the *Archives* of the kingdom, which are among the most valuable in the world. Frescoes and paintings by *Corenzio* adorn the interior. The 40,000 parchment MSS. (the oldest of which are in Greek) date from 703 and include the Norman, Hohenstaufen, Anjou, Arragonian, and Spanish periods. The documents of the Anjou period, 380,000 in number, form no fewer than 378 volumes. (Permission to inspect them must be obtained from the director of the Archives.) — The entrance to the cloisters is by a gateway to the right in the street ascending to the left of the church. We then traverse the arcades of the first two courts, and in the next we shall find the custodian between 10 and 3 o' clock ($^1/_2$-1 fr.). The walls of the cloisters are adorned with nineteen *Frescoes, unfortunately much damaged and of late badly restored, representing scenes from the life of St. Benedict. They are generally ascribed to *Zingaro* and his two supposed pupils, *Donzelli* and *Simone Papa*, but Messrs. Crowe and Cavalcaselle assign them to a painter of Umbro-Florentine origin. The best of the series is that in grisaille representing the youthful saint on his way to Rome with his father and nurse. The others were probably carried out by assistants. (Best light in the forenoon.) In the open space in the centre is a fine plane-tree which is said to have been planted by St. Benedict, and on which a fig-tree is grafted.

Returning to the principal street (p. 51), the continuation of which is called the Strada S. Biagio de' Librai, we pass the *Monte di Pietà*, or public loan-establishment, on the right, and several churches and palaces of little importance. One of these, No. 121, the **Palazzo Santangelo** (Pl. 22; F, 4), formerly named

Colobrano-Carafa, dating from 1466, once contained a valuable collection of antiquities which are now in the Museum (p. 80).

The **Picture Gallery** is shown by permission of the Marchese Sant-angelo. The 1st Room contains modern Neapolitan pictures. — 2nd R.: *Agnello Falcone*, Battle-piece; *Fabr. Santafede*, Madonna with SS. John and Andrew; *Cav. Massimi*, Infant Christ asleep; *Gent. Bellini*, two Oriental portraits. — 4th R.: **Dürer*, Garland-weaver, 1508; *Van Dyck* (?), Body of Christ. — 5th R.: **School of Van Eyck*, Madonna ('a tempera'); *Rubens*, Portrait of himself and Van Dyck; *Giulio Romano* (?), Madonna; *Sandro Botticelli*, Madonna; *Wohlgemuth*, Death of Mary, painted in 1479 for the Volkamer family at Nuremberg.

After a walk of 5 min. we observe the broad new Via del Duomo diverging to the left (see p. 55), and leading to the Via de' Tribunali, which leads straight to the Castel Capuano mentioned below.

We continue to follow the Str. S. Biagio, which after 5 min. divides: to the right the Str. S. Egeziaca a Forcella leads to the Porta Nolana (p. 41); to the left is the Str. Annunziata with the *Church of the Annunziata* (Pl. 35), erected in 1757-82 by L. Vanvitelli (frescoes by Corenzio; tomb of the notorious Queen Johanna II.). This last street is continued by the Str. Maddalena, which leads us to the piazza immediately within the Porta Capuana. On our right here is the gate (see below), opposite us is the church of *S. Caterina a Formello*, with a dome constructed in 1523, and on our left is the —

Castel Capuano (Pl. F, G, 3), founded by William I., and completed by Frederick II. in 1231 from a design by *Fuccio*, once the principal residence of the Hohenstaufen kings, and occasionally that of the Anjous. In 1540 Don Pedro de Toledo (p. 42) transferred the different courts of justice to this palace, where they remain to this day. The building is therefore commonly known as *I Tribunali*. A visit to some of these courts affords the traveller a good opportunity of becoming acquainted with the Neapolitan national character. The prison of *La Vicaria*, of evil repute, is under the jurisdiction of the criminal court. The chief entrance of the building is on the other side, opposite the Strada de' Tribunali (p. 55). Omnibuses, see p. 25.

The ***Porta Capuana**, built by Ferdinand I. of Arragon about 1484, was designed by the Florentine *Giuliano da Maiano*, and is one of the finest Renaissance gateways in existence. On the entry of Charles V. in 1535 it was restored and decorated with sculptures on the outside by *Giovanni da Nola*. Like most of the other gateways at Naples, it is flanked by two handsome round towers.

Past the outside of this gate runs the *Corso Garibaldi*, which extends from the sea to the Strada Foria (see p. 45).

A little way beyond the Porta Capuana are situated the **Cemeteries**, the newest of which, the **Campo Santo Nuovo* (Pl. I, 1), $1^1/_2$ M. from the gate, deserves a visit. (One-horse

carr. thither, see p. 24, from the gate and back, 2 fr.) It was laid out by the French, and extended in 1837 at the time of the cholera. The situation is very beautiful, commanding delightful *Views of Naples, the sea, and Vesuvius, on which the black lava stream which destroyed S. Sebastiano in 1872 is distinctly recognisable. The cemetery contains comparatively few monuments of individuals, but a great many erected by guilds and societies, most of which are in the form of chapels with niches resembling the Roman columbaria for the reception of the dead. Some of them present an imposing appearance, but few display much taste. — The cemetery presents a most animated and interesting spectacle on All Souls' Day (2nd Nov.).

The old cemetery (*Campo Santo Vecchio;* Pl. H, 1) is now used for the interment of the poor only, for which two extensive courts with 365 vaults, one for every day in the year, are set apart.

The well-kept **Protestant Cemetery** (*Cimitēro Protestante;* Pl. G, 2) lies on the road to the Campo Santo Vecchio, about 1/4 M. from the Porta Capuana. (Visitors knock at the gate, 1/2 fr.) A very large proportion of the names observed here are English, German, and American.

Starting from the piazza within the Porta Capuana, and passing in front of the dome-covered church of S. Caterina, we now follow the Strada Carbonara, which leads in 8 min. to the Strada Foria (p. 45). Above us, on the right, at the point where the street narrows, rises the church of —

***S. Giovanni a Carbonara** (Pl. 54; F, 3; side-entrance reached by ascending the stairs and turning to the right), erected in 1344 from a design of *Masuccio the Younger* (?), and enlarged by King Ladislaus.

The **Monument of King Ladislaus* (d. 1414), considered the masterpiece of *Andrea Ciccione*, erected by Johanna II., the king's sister, stands at the back of the high-altar, and is of very imposing general effect, as well as carefully executed in the details. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in a recumbent posture, receiving the benediction of a bishop (in reference to the removal of the excommunication under which the king lay at his death); underneath, Ladislaus and Johanna; and the whole is supported by statues which represent the virtues of the deceased. The altar was restored in 1746.

The Chapel del Sole, behind this monument, contains the *Tomb of the Grand Seneschal Sergianni Caracciolo, the favourite of Johanna II., murdered in 1432, also by *Ciccione*. It was erected by his son Trojano, and reveals traces of the dawn of the Renaissance. Inscription by *Lorenzo Valla*. The frescoes, scenes from the life of Mary, are by *Leonardo di Bisuccio* of Milan (d. about 1450), one of the last pupils of Giotto. — The Chapel of the Caracciolo Rossi, to the left of the high-altar, a circular temple erected and ornamented in 1516-57 from the designs of *Girolamo Santacroce*, contains statues by *Giov. da Nola*, *Girol. Santacroce*, and *Pietro della Plata* (altar-reliefs), and the monuments of Galeazzo to the left, and Colantonio Caracciolo opposite, by *Scilla* and *Dom. d'Auria* respectively. — The Sacristy contains fifteen scenes from the history of Christ by *Vasari*, 1546. — Adjoining the entrance to the sacristy from the church

is a Madonna delle Grazie, a handsome statue executed in 1571. — On the same side, farther on, is a large altar in the form of a chapel, called the Chapel of St. John the Evangelist, with good Renaissance sculptures of the 15th century, renewed in 1619 by *Al. Mirabollo.* — The above list by no means exhausts the interesting monuments in the church.

The Congregazione di S. Monica, with a separate entrance at the top of the flight of steps leading to the church, contains the monument of Prince Ferdinando di Sanseverino by *Andreas de Florentia.*

Near S. Giovanni a Carbonara was once the arena for gladiator-combats, of which, in the time of Johanna I. and King Andreas, Petrarch was a horror-stricken spectator.

From S. Giovanni to the Museum is a walk of 10 min. (see p. 45). — We now return to the Castel Capuano (p. 53).

From the Piazza de' Tribunali, opposite the principal entrance to the Castel Capuano, the busy Strada de' Tribunali (Pl. F, E, 3, 4) leads in a nearly W. direction towards the Toledo. Following this street, we soon reach the small piazza of *S. Gennaro* on the right, the column in which was erected after the appalling eruption of Vesuvius in 1631 (p. 119) to commemorate the succour rendered by St. Januarius. On the summit is the bronze figure of the saint by Finelli.

We next ascend the flight of steps to the cathedral (principal entrance in the new Via del Duomo, see p. 57).

The ***Cathedral** (Pl. 46; F, 3), which is dedicated to *St. Januarius* (S. Gennāro), was begun in 1272 by Charles I. of Anjou on the site of a temple of Neptune, continued by Charles II. after 1294, and completed by Robert, grandson of the founder, in 1314. It is in the French-Gothic style, with lofty towers and pointed arches. The portal of the principal façade dates from 1407. In 1456 the church was nearly destroyed by an earthquake, but was afterwards rebuilt by Alphonso I. During the 17th and 18th centuries it underwent frequent alterations and restorations, but it still retains many of its original characteristics. The edifice is a basilica, the aisles of which have a Gothic vaulting.

The ceiling-paintings of the Nave are by *Santafede* (the square ones) and *Vincenzio da Forti* (oval); the frescoes on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena.* Over the principal entrance are the tombs of (l.) Charles I. of Anjou and (r.) Charles Martel, King of Hungary, eldest son of Charles II. and his wife Clementia, a daughter of Rudolph of Hapsburg, erected by the viceroy Olivarez in 1599. Above the side-doors are paintings by *Vasari* (1546), representing David playing the harp, and the patron-saints of Naples; the heads are portraits of Pope Paul III. and other members of the Farnese family.

In the S. Aisle is the ***Chapel of St. Januarius** (the 3rd), commonly known as the *Cappella del Tesoro*, adorned with a marble façade and magnificent large brazen doors. On the right and left are two lofty columns of greenish marble, and above is the inscription: 'Divo Januario, e fame bello, peste, ac Vesuvi igne miri ope sanguinis erepta Neapolis, civi patrono vindici.' The chapel was erected in consequence of a vow made during the plague in 1527. The work was begun in 1608 and was completed in 29 years at a cost of a million ducats (about 225,000 *l.*

sterling). The best time for seeing it is shortly before 12, the hour when the church closes.

The interior of the chapel, which is in the form of a Greek cross, is richly decorated with gold and marble, and contains eight altars, forty-two columns of broccatello, magnificent doors, five oil-paintings on copper by *Domenichino*, and several frescoes from the life of St. Januarius. The first four representations, however, alone (tomb of the saint; his martyrdom; resuscitation of a youth; sick persons healed by oil from a lamp which had hung before the tomb of the saint) are entirely by *Domenichino*, who along with *Guido Reni* and *Lanfranco*, intimidated by the threats of their jealous Neapolitan rivals, Spagnoletto and Corenzio, abandoned the task of painting the dome. — The Sacristy of the Tesoro contains pictures by *Stanzioni* and *Luca Giordano;* a costly collection of ecclesiastical vestments and sacred vessels; the silver bust of St. Januarius, executed for Charles II. in 1306; forty-five other busts in silver of the patron saints of the city, and other valuable relics. — In the tabernacle of the high-altar, which is adorned with a carefully covered relief in silver representing the arrival of the saint's remains, are preserved two vessels containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 305 (comp. p. 99). The liquefaction of the blood, which according to the legend took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, is the occasion of the greatest festival of Naples and takes place three times annually during several successive days (1st Saturday in May, in the evening, 19th Sept., and 16th Dec., between 9 and 10 a. m.).

In the S. aisle, farther on, is the Cappella Brancia (the 5th), which contains the tomb of Cardinal Carbone (d. 1405) by *Ant. Baboccio.* — In the S. Transept is the chapel of the Caraccioli, with the monument of Cardinal Bernardino Caraccioli (d. 1268).

At the back of the transept, to the right, is the entrance to the *Cappella Minutoli (open 6-8 a. m. only), in the Gothic style, constructed by *Masuccio the Elder*(?), the upper part adorned with paintings by *Tommaso degli Stefani* in the 13th cent. (frequently retouched), the lower part by an unknown master; monument of Card. Arrigo Minutoli (d. 1301), and other tombs of the 14th and 15th cent.; triptych of the Trinity on the altar, a good early Sienese work. — The adjoining Cappella Tocca contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high-altar (staircase to the right, with brazen doors) is the richly decorated *Confessio, or Shrine of St. Januarius, with ancient columns and beautiful marble covering, containing the tomb of the saint. The tasteful ornamentation, by *Tomaso Malvito* of Como (1504), should be remarked. Facing the shrine, to the left, is the kneeling figure of Cardinal Oliviero Carafa, who erected the chapel in 1492-1506, probably also by *Malvito.* — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels.

The Gothic chapel of the Capece Galeota, to the left of the high-altar, contains a painting of Christ between St. Januarius and St. Athanasius, 15th century.

In the N. Transept, by the door of the sacristy, are the tombs of (r.): Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, restored in the 16th cent.; Andreas, King of Hungary, who was murdered by his queen Johanna I. at Aversa, as the inscription records: 'Andreæ Caroli Uberti Pannoniæ regis f. Neapolitanorum regi Joannæ uxoris dolo laqueo necato Ursi Minutili pietate hic recondito'; (l.): Pope Innocent XII. (Pignatelli of Naples; d. 1696).

In the N. Aisle, near the transept, is the Cappella de' Scripandi, adorned with an *Assumption of the Virgin, by *Pietro Perugino* (1460). — We next reach the entrance to Santa Restituta (see below). — In the 2nd chapel: Entombment, a relief by *Giovanni da Nola;* above it St. Thomas, by *Marco da Siena.* — In the vicinity (in the nave) is the Font, an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the left, and entered from it by a door

in the left aisle (when closed, fee ½ fr.), is the church of ***Santa Restituta** (Pl. 71; F, 3), a basilica with pointed arches, occupying the site of a temple of Apollo, to which it is probably indebted for the ancient Corinthian columns in the nave. This was the cathedral of Naples prior to the erection of the larger church.

The foundation, erroneously attributed to Constantine the Great, dates from the 7th century. When the cathedral was built this church was shortened, and in the 17th cent. it was restored. In the Chapel S. Maria del Principio, at the farther extremity, to the left, is an ancient *Mosaic of the Virgin with St. Januarius and Sta. Restituta, restored in 1322, and considered the earliest in Naples; whence the name 'del Principio'. On the lateral walls two remarkable bas-reliefs from an altar-screen, supposed to date from the 8th cent., each in fifteen compartments; to the left the history of Joseph; to the right above, St. Januarius, then Samson; beneath, St. George. — At the back of the high-altar the Virgin with St. Michael and Sta. Restituta, by *Silvestro Buono* (?), a good work of a mixed Umbrian and Neapolitan style (forged inscription; painted after 1500). — The small dome of the chapel S. Giovanni in Fonte (closed) to the right, said to have been erected by Constantine in 333, formerly the baptistery of the church, is adorned with old, but frequently restored mosaics of Christ, the Virgin, etc. — The altar-piece, the Baptism of Christ, by *Silvestro Buono* (?). — On the ceiling of the nave a fresco by *Luca Giordano:* the body of Sta. Restituta being conveyed by angels in a boat to Ischia.

The principal façade of the cathedral (portal, see p. 55), which is approached by a flight of steps, looks towards the new and broad Via del Duomo (Pl. F, 3), a street diverging from the Strada Foria (p. 45) and running nearly parallel with the Toledo. Many of the densely packed houses of the old town have been demolished to make way for this street, and it is to be extended down to the sea, but for the present it terminates at the Via S. Biagio de' Librai (see p. 52).

Adjoining the cathedral, on the right as we leave the church, is the extensive *Archiepiscopal Palace* (Pl. 13; F, 3), erected in the 13th cent., and entirely restored by Cardinal Filomarino in 1647. The principal façade looks to the Piazza Donna Regina.

In the Str. Anticaglia (Pl. F, 3) are the remains of an ancient *Theatre*, once apparently of considerable extent, of which two arches still exist.

We now return to the Strada de' Tribunali. After a few paces, we observe the small *Largo Gerolomini* on the right, with the church of **S. Filippo Neri** (Pl. 47; F, 3), or *de' Gerolomini*, erected in 1592-1619, and overladen with ornament.

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano;* high-altar-piece by *Giovanni Bernardino Siciliano;* lateral paintings by *Corenzio.* The sumptuous chapel of S. Filippo Neri, to the left of the high-altar, contains a ceiling-fresco by *Solimena;* and that of St. Francis of Assisi (4th chap. to the left) a painting by *Guido Reni.* Near the latter, at the base of a pillar in the nave, is the tombstone of the learned Giambattista Vico, b. at Naples 1670, d. 1744. The sacristy (entrance to the left) contains paintings by *Andrea da Salerno, Corrado, Domenichino, Salimbeni, Guido Reni,* and others.

To the right, farther on, is situated **S. Paolo Maggiore** (Pl. 67; F, 3), approached by a lofty flight of steps, and built in 1590 by

the Theatine *Grimaldi* on the site of an ancient temple of Castor and Pollux. The beautiful portico of the temple remained *in situ* till it was destroyed by an earthquake in 1688, and two Corinthian columns with part of the architrave are still to be seen. The church contains numerous decorations in marble, and paintings by *Corenzio*, *Stanzioni*, *Marco da Siena*, and *Solimena*.

In the 2nd chapel on the left is the monument of the minister Donato Tommasi (d. 1831). In the 4th chapel to the left is the monument of Cardinal Zurlo (d. 1801), with a statue. The 5th chapel contains cabinets in which fifty-two relics of saints are preserved in velvet and gold cases. — In the passage to the sacristy (S. transept) is an old copy of Raphael's Madonna del Pesce. — The Cloisters are said to occupy the site of the ancient theatre in which Nero performed as an actor. They are borne by twenty-four ancient granite columns. During the Roman period this was the central point of the city.

In the small piazza in front of S. Paolo, on the other side of the Strada de' Tribunali, to the left, is situated the church of ***S. Lorenzo** (Pl. 57; F, 3), begun in the Gothic style by Charles I. of Anjou in 1266, to commemorate his victory over King Manfred at Benevento (p. 187), and completed by Robert I. in 1324. The site is that of the ancient *Basilica Augustalis*. The plan of the church, according to Vasari, was designed by *Maglione*, a pupil of Niccolò Pisano, but was altered by *Masuccio the Younger* in his peculiar style. The portal and the choir only are of the Gothic period, the nave having been almost entirely rebuilt in the 16th century.

Interior. The large picture over the chief entrance, Jesus and St. Francis, is by *Vincenzo Corso*. — The Coronation of King Robert by St. Louis of Toulouse, with a predella (signed), in the 7th chapel to the right is by *Simone di Martino* of Siena. The same chapel contains the relics of some frescoes in the Sienese style. — St. Anthony of Padua, in the chapel of that saint in the N. transept, on a gold ground, and St. Francis as the founder of his Order, in the chapel of St. Francis in the S. transept, both show traces of Flemish influence. The three statues of St. Francis, St. Lawrence, and St. Antony, and the *Reliefs on the high-altar are by *Giovanni da Nola* (1478). — In the retro-choir behind the high-altar, entering to the right, are the monuments of: (1) Catherine of Austria, first wife of Charles, Duke of Calabria (d. 1323), with a pyramidal canopy and adorned with mosaics, by *Masuccio the Younger* (?); (2) Johanna di Durazzo, daughter of Charles of Durazzo, and her husband Robert of Artois, both of whom died of poison on the same day, 20th July, 1387; below are three Virtues, above them two angels drawing aside the curtain. Then, in a closed space: (3) Mary, the young daughter of Charles of Durazzo, killed at Aversa in 1347. The two last monuments are also by *Masuccio the Younger* (?). By the entrance of the church, on the right, is the tombstone of the naturalist Giambattista della Porta (1550-1616).

The monastery connected with the church is now used as barracks. The Cloisters, which we reach by entering a gate to the right of the church and then turning to the left in the entrance passage, contain the tomb of Ludovico Aldemoresco, by *Baboccio* (1414). The Chapter-House, which opens off the cloisters, is adorned with frescoes representing all the saints of the Franciscan order. In 1343 Petrarch resided in this monastery; and Boccaccio, when in the church of S. Lorenzo, beheld the beautiful princess whom he praises under the name of Fiammetta.

In the direction of the Toledo, to the left, is situated **S. Pietro a Maiella** (Pl. 69; E, 4), in the Gothic style, erected by *Giovanni*

Pipino di Barletta, the favourite of Charles II. (d. 1316; his tomb is in the left transept), but afterwards altered. In the adjacent monastery is established the **Conservatory of Music** (*R. Collegio di Musica;* Pl. 6), founded in 1537, which has sent forth a number of celebrated composers (e. g. Bellini), and was long presided over by Mercadante. A number of valuable MSS. of Paesiello, Jomelli, Pergolese, and other eminent masters are preserved here. From this point we reach the Piazza Dante on the Toledo (see p. 42).

IV. The Museum.

In the upper part of the town, in the prolongation of the Toledo, at the point where the street takes the name of Strada di Capodimonte, and where a street leading to the Piazza Cavour diverges to the right, rises the ****Museo Nazionale** (Pl. 9; E, 3), formerly called *Museo Reale Borbonico*, or *gli Studj*. It was erected in 1586 by the viceroy Duke of Ossuna as a cavalry-barrack, and in 1615 ceded to the university, which was established there until 1780, when it was transferred to the Gesù Vecchio. Since 1790 it has been fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of Museo Reale Borbonico. The history of the edifice is recorded on twelve marble slabs recently built into the wall of the vestibule.

Here are united the older and more recent collections belonging to the crown, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treasures of Herculaneum, Pompeii, Stabiæ, and Cumæ. These united collections now form one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled. †

The Museum is open daily, except on national holidays (see p. xxi), May to Oct. 9-3, Nov. to April 10-4 o'clock; on Sundays (10-1) gratis, on other days admission 1 fr.; gratuities forbidden.

The present director is *Giulio de Petra*, to whose predecessor *Giuseppe Fiorelli* (now in Rome) is due the general arrangement of the museum as it now stands. Unimportant alterations are, however, still occasionally made, so that it is impossible to give here an absolutely accurate enumeration of the contents. No *Catalogue* has yet been published except for the coins, the weapons, and the inscriptions; but we may mention the '*Guide Général du Musée National*' which has been published by Dom. Monaco, the con-

† The following letters indicate the origin of the different objects. *B.* Borgia collection, *C.* Capua, *C. A.* Amphitheatre of Capua, *Cu.* Cumæ, *F.* Farnese collection, *H.* Herculaneum, *L.* Lucera, *M.* Minturnæ, *N.* Naples, *P.* Pompeii, *Pz.* Pozzuoli, *S.* Stabiæ.

servator of the museum, and which will be found useful in several respects (sold at the book-shops, price 5 fr.).

The Entrance is in the street leading from the Toledo to the Piazza Cavour. Sticks and umbrellas must be given up at the *Garderobe*, to the left in the gateway. Tickets are obtained at the second door to the left. Custodians stationed at different parts of the building readily give information when applied to; most of them speak French.

Permission to copy or study, which is always accorded to artists and scientific men, is obtained by strangers on showing their passports at the Segreteria (entered by the second door, on the second floor; public entrance to the library on the first floor, p. 77), where a similar permission may be procured for Pompeii and Pæstum. Free tickets for Pompeii (p. 124) are also to be had here.

(A room on the right, opposite the Garderobe, contains casts, models, photographs, and copies of the objects in the museum, which are sold at fixed, but high prices. Discount is allowed on large purchases.)

The following is a sketch of the general arrangements: —

A. Ground Floor (comp. Plan, p. 72).

Right Side: *Ancient Frescoes* (p. 61); beyond them, *Inscriptions* and several large sculptures (p. 63); then *Egyptian Antiquities* (p. 64).

Left Side: *Ancient Marble Statues* (p. 65); beyond them, the *Large Bronzes* (p. 70).

B. Entresol.

Right Side: *Mediaeval Works of Art* (p. 72); *Ancient Crystal* (p. 73); *Ancient Terracottas* (p. 73).

Left Side: *Cumaean Antiquities* (p. 73).

C. Upper Floor (comp. Plan, p. 73).

Right Side: *Copies of Pompeian Pictures* (p. 74); *Articles of Food from Pompeii* (p. 74); *Papyri* (p. 74); *Pictures* (p. 74; Italian); *Engravings* (p. 76).

Immediately opposite: *Library* (p. 77).

Left Side: *Gold and Silver Ornaments and Gems* (p. 77); *Coins* (p. 78); *Pictures* (p. 79; Neapolitan and foreign); *Museum Santangelo* (p. 80) and *Vases* (p. 81); *Small Bronzes* (p. 82).

A. Ground Floor.

Leaving the entrance gateway, we pass through a glass-door, where tickets are given up, into a large Vestibule with several ancient statues from the Farnese collection. At the end of the vestibule are the stairs ascending to the upper floors.

The following are the most interesting statues in the vestibule: — On the right, by the entrance, Alexander Severus; left, a Melpomene

from the theatre of Pompey at Rome, erroneously restored as Urania. By the staircase, right, Flora; left, Genius of the city of Rome. At each of the two doors leading to the court are two figures with the toga; by the staircase two river-gods. In the staircase above, two Venuses from the theatre at Herculaneum.

The ****Collection of Ancient Frescoes** *(Affreschi Pompeiani)* from Herculaneum, Pompeii, Stabiæ, etc., which we first visit, occupies the right half of the ground-floor. These paintings occupy seven rooms and a corridor, being grouped in accordance with their subjects, and each group is furnished with a Roman numeral. These works are, with the exception of painted vases and mosaics, almost the only specimens of ancient painting which have come down to us, and are therefore of extreme value. They are our sole informants with regard to the ancient style, colouring, and treatment of light and shade. Many of them are beautifully conceived, and executed with an easy, masterly touch, and they include landscapes, historical and mythological subjects, genre-paintings, architectural drawings, and animal and fruit-pieces. Although mere decorative paintings of a small provincial Roman town, they suffice to show how thoroughly the profession was imbued with artistic principles. Some of the representations may be copies from celebrated or favourite pictures, but the style is such as entirely to preclude the idea that they were mechanically copied or stencilled. The rapid, easy execution and absence of minute detail prove that they were intended for effect, and not for close inspection. Their state of preservation of course varies greatly (comp. Introd., pp. xxxviii-xl).

I. Room (immediately to the right of the place where tickets are given up; 1st door), a long corridor: Architectural mural decorations. Those on the right wall, in the centre, group vii, are from the villa of Diomedes (p. 139); those on the left side, the further end, and the farther part of the wall on the right are nearly all from the Temple of Isis at Pompeii.

II. Room: Animals, fruit, still-life, attributes of gods, etc. — The gallery of inscriptions (p. 63) has an entrance here. We now return through the 1st Room to the principal collection. — The following rooms contain the mythological and genre representations. Their enumeration is in the order denoted by the Roman numerals.

III. Room: xv. *Girl gathering flowers. Two heads of Medusa. xvi-xviii. Sea-gods. In the corner a *Nereid on a sea-panther. On the window-wall Phryxus and Helle. Two glazed tables exhibit a well-arranged collection of colours found at Pompeii. xx. Sacrifice to the Lares. — xxi, xxii. Sacrifice to Isis and scenes in the Egyptian style, from Herculaneum. — In the passage to the following room: xxiv. Ulysses carrying off the Palladium from Troy; under it, Scipio and the dying Sophonisbe. — In the second passage: *xxvi. Medea brooding over the murder of her children. Opposite: xxvii. Meleager and Atalante.

IV. Room: (l.) xxviii Hercules supported by Priapus and Omphale. xxviii, xxix. Perseus releasing Andromeda. xxx. (below) Hercules, Dejanira, and the Centaur Nessus. xxxi. *Finding of the young Telephus suckled by the hind (from Herculaneum). Wounded Æneas. — In the passage to the room of the mosaics: xxxii. The infant Hercules strangling the snakes sent by Juno. — xxxiii. *Four important scenes from Herculaneum: Triumphant actor, with his mask exhibited as a votive offering; Achilles and Antilochus (or Patroclus); Concert; Attiring of a bride. Also genre-scenes from Pompeii (paintress, etc.). — xxxiv. Admetus and Alcestis receiving the answer of the oracle. — In the passage: xxxv. Comedy scenes. xxxvi. Chastisement of Dirce by Amphion and Zethus (same subject as the Farnese Bull, p. 64). Phædra and Hippolytus. Cimon nourished from the breast of his daughter Pero (a favourite subject with modern artists, known as 'Caritas Romana'). — xxxvii. Theseus after the slaughter of the Minotaur. xxxviii. Scenes from the forum of Pompeii: in the centre, a school (chastisement of a pupil), baker's shop; small caricature of Æneas, Anchises, and Ascanias, represented with dogs' heads; pensive maiden, with pencil. Several admirable busts of youthful subjects, two of which (to the left) have been restored as a Pompeian baker and his wife. xxxix. *Abduction of Briseïs from the tent of Achilles. *Achilles being taught the lyre by Chiron. Ulysses unrecognised by Penelope. Achilles recognised at Scyros. — xl. Sacrifice of Iphigenia (from the 'House of the Tragic Poet'). *Orestes and Pylades in presence of Iphigenia at Tauris. — Adjacent to this room is the —

V. Room. **Mosaics.* In the centre, on the floor: Fettered lion amid Cupids and Bacchanalian figures. — On the entrance-wall, by the pillar: Theseus killing the Minotaur, three copies. Farther on, towards the window: in the centre, actor trained by a poet; above, skull, and other symbols, found on a table in a triclinium at Pompeii; on the left and right comedy scenes (by Dioscurides of Samos, according to the inscription); partridges; two cocks after the fight. — Under the window: Animals of Egypt. — Farther on: *Acratus (companion of Bacchus) riding on a lion; below, a *Garland with masks; on the left, parrots; on the right, a wild cat with a partridge, and fish, all excellent mosaics from the house of the Faun (p. 141). — Farther on, a chained dog with the warning 'Cave Canem' (from the threshold of the 'House of the Tragic Poet', p. 135). — Right wall: a large niche, probably intended for a fountain; above it, Phryxus and Helle; on the left, the three Graces, the marriage of Neptune and Amphitrite; on the right, quarrel of Achilles and Agamemnon. — We now retrace our steps, and follow the arrangement of the pictures which is continued through the passages from the 3rd Room to the 6th, which adjoins it on the other side.

VI. Room: In the two passages, beginning next the window: xli-xliv. Rope-dancing Satyrs, *Hovering Centaurs, *Dancing Sa-

tyrs and Bacchantes, etc. — Farther on: *xlv. Representations of Cupid ('Cupids for sale!'). xlvi. Marriage of Zephyrus and Chloris (Lat. Flora). xlvii. The three Graces. xlviii. Diana and Endymion (repeated several times); *Diana with a bow, in a pensive attitude (pendant to the 'Girl gathering flowers' in Room III). — By the window to the left: xlix. Venus and Mars, several representations. Venus and Cupids. lii. Triumphal procession of Bacchus. Bacchus and Ariadne. — *liii. Dancers.

VII. Room: lviii-lix. More ancient paintings from the tombs of Ruvo, Gnatia, Pæstum, Capua: lviii. Mercury as conductor of the dead. Funeral dance. lix. Samnite warriors in full armour, from Pæstum. Gorgon head with Messapian inscription. — lx. Narcissus in different attitudes. lxi-lxiii and lxv-lxvii. Landscapes from Pompeii, Herculaneum, and Stabiæ. *lxviii. Vulcan showing Thetis the arms of Achilles (twice). lxx. Jupiter crowned by Victoria. lxxi. Io's arrival in Egypt. *Jupiter and Juno on Mount Ida. Io watched by Argus. Mercury giving the Syrinx to Argus. lxxii. Five **Drawings on Marble* (monochromic) from Herculaneum: Achilles(?) in a quadriga; Œdipus with Antigone and Ismene(?); Latona with Niobe and other women of Cadmus playing at dice (purporting to be by Alexandros of Athens); Scene from a tragedy. Theseus rescuing the bride of Pirithous from a Centaur(?). Similar drawing from Pompeii. Fragment of a representation of the fate of Niobe and her children.

To the above collection belongs a corridor (entered from the vestibule of the Galleria Lapidaria, or by the 3rd door in the great vestibule) containing ***Ornamental Paintings** *(Affreschi Ornamentali)* from Pompeii and Herculaneum, being mural decorations, some of them with raised stucco designs and reliefs. They are executed with taste and precision and deserve careful inspection.

In the semicircular space, lxxxi. Valuable collection of decorative masks. lxxxii. Pillar with paintings from the 'Fullonica' at Pompeii (p. 141), showing the different processes of the handicraft. The owl is the symbol of Minerva, the tutelary goddess of fullers. lxxxiv. *Fragments of a wall from Herculaneum.

The two large central glass-doors of the vestibule on the right and left lead into Courts, filled with reliefs, statues, and architectural fragments, many of which deserve the notice of connoisseurs.

The wing connecting the W. part of the Museum with the E. (right) half contains the ***Gallery of Inscriptions** *(Galleria Lapidaria*, or *Sala del Toro)*, which has other entrances both from the collection of the ornamental paintings and from the second room of the ancient pictures (p. 61).

The collection comprises upwards of 2000 Latin inscriptions, others in Oscan, and engraved *(graffiti)* and painted *(dipinti)* mural inscriptions from Pompeii. The collection, which is arranged in

accordance with the geographical situation of the different localities of discovery, consists chiefly of epitaphs, but also includes laudatory and other inscriptions. Among the bronze tables are the celebrated *Tables of Heraclea* (p. 217; no. 82), bearing on one side regulations as to temple lands in the ancient Greek language, and on the other (inscribed at a later date) the Italian municipal laws promulgated by Cæsar in B.C. 46. A cabinet contains leaden pipes with inscriptions from aqueducts, etc.

The following large sculptures are also placed here: to the left at the entrance a statue of Tiberius, to the right Atreus with the son of Thyestes (?), sometimes taken for Hector with the body of Troilus (comp. Introd., p. xxxiii).

In the Principal Room, on the left, is the celebrated group of the ***Farnese Bull*, a work of the Rhodian sculptors Apollonius and Tauriscus, once in possession of Asinius Pollio, and found in 1546 in the Thermæ of Caracalla at Rome in a sadly mutilated condition. The restoration of the group was superintended by Michael Angelo. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness. The boldness and life of the group, originally hewn out of a single block of marble, is unrivalled in any other work of the same character (comp. Introd., pp. xxxi-xxxiii). The new parts are the head of the bull, the Antiope, with the exception of the feet, the upper parts of Dirce and considerable portions of Amphion and Zethus.

Opposite, on the right side of the room, stands the so-called ***Farnese Hercules*, also from the Thermæ of Caracalla, where it was found in 1540. The legs were at first wanting, but were restored by Della Porta; twenty years later the genuine missing portions were discovered, and having been presented by Prince Borghese to the King of Naples, were restored to the statue. The end of the nose, the left hand, and part of the left arm are new.

The hero holds in his right hand the golden apples of the Hesperides, the sign of his successful accomplishment of the eleventh of the labours imposed on him by King Eurystheus, and leans, faint and weary, on his club. The conception differs wholly from the triumphant victor of the early legend, and would alone stamp the work as one of a comparatively recent period. This conclusion is strengthened by the mannerism apparent in the over-strained effort to express great muscular strength. According to the inscription, it is the work of the Athenian Glycon, and was probably executed under the early emperors, possibly on the model of a statue by Lysippus.

Descending a staircase in this hall, and passing through a room containing *Christian Inscriptions* from the catacombs of Rome and Naples built into the walls, we reach the **Egyptian Antiquities,** a considerable number of which were purchased from Cardinal Borgia's collection at Velletri. The arrangement is complete, with the exception of the numbering.

1st Room. In the centre Serapis, found in the vestibule of the Serapeum at Pozzuoli. Isis, a marble statuette from the temple of Isis at Pompeii, holding a sistrum and the keys of the Nile, with interesting traces of gilding and painting. On the short wall, Horus with a dog's head. The cabinets contain a valuable collection of small statuettes.

2nd Room. In the centre: by the window, a granite tombstone with twenty-two figures in relief and hieroglyphics. Egyptian priest, a so-called 'Pastophorus', in black basalt. By the walls six glass cabinets with all kinds of trinkets, etc. To the right of the entrance, the second immured tablet is the so-called 'Table of Isis', from the temple of Isis at Pompeii. By the window-wall a papyrus with Greek writing, dating from the 2nd or 3rd cent., which with forty others was found at Memphis in a chest of sycamore wood, and contains names of the canal labourers on the Nile. Opposite the entrance a number of mummies of men, women, and children, some of them divested of their cerements and admirably preserved (the skull of a female mummy still retains the hair). Also the mummy of a crocodile.

The left (W.) half of the ground-floor contains the valuable collection of marble sculptures and the bronzes.

The ****Collection of Marble Sculptures** occupies the great corridor with three branches, and the rooms situated beyond the second branch. The new arrangement in accordance with the local and historical position of the works is practically complete. It is best to begin with the N. corridor (*third* door on the left from the vestibule), the —

Corridor of the Masterpieces (*Portico de' Capolavori*), which contains the finest works in the collection, affording a review of the development of the ancient plastic art from the 5th cent. B.C. down to the reign of Hadrian and his successors. This part of the collection in particular supplies the visitor with an admirable illustration of the history of ancient art, and includes moreover several works of the highest merit.

*897. *Hera* (Farnese Juno), in the early style, austere in expression and the clearest representation extant of the ideal of Polycletus (Introd., p. xxix); it is a replica of a bronze original, in which the eyes were of some other material, and was intended to be joined to a statue. — *896. *Orestes and Electra*, a group which has given rise to much discussion, probably belonging to the revived archaic style introduced by Pasiteles towards the end of the republic (Introd., p. xxxiii). — *895. *Pallas*, archaic style, from Herculaneum. — 894. *Artemis*, an archaic statuette found at Pompeii, with numerous traces of painting (gold on the rosettes of the head-dress, red on the edges of the robe, the quiver-band, and the sandals).

*892, 893. *Harmodius and Aristogeiton* (head of Aristogeiton ancient, but originally belonging to some other statue).

After the expulsion of Hippias in 510 B. C. the Athenians erected in the Agora statues of Harmodius and Aristogeiton, the slayers of the tyrant Hipparchus. This group, the work of *Antenor*, was carried away by Xerxes in 480 and replaced in 478 by another executed by *Kritios* and *Nesiotes*. The original statues were afterwards restored to Athens by Alexander the Great or one of his successors, and the two groups stood side by side in the market-place, where they were seen by Pausanias the historian (2nd cent. of our era). The statues in the museum are a copy

of one or other of these groups, both of which were in bronze and probably alike in all essential details. — Comp. Introd., p. xxx.

887. *Athlete*, from the palæstra of Pompeii, the left hand missing, as in other examples of the same statue; it is supposed to be a replica of the *Doryphorus* of *Polycletus;* comp. Introd., p. xxix.

888. *Dying Amazon*, *Dead Persian*, *Dead Giant* (or *Gaul?*), and *Wounded Gaul*, of the Pergamenian school.

King Attalus I. of Pergamus, having in 239 B. C. gained a decisive victory over the Gauls who had invaded Mysia, erected on the Acropolis at Athens four groups of marble statues as a votive offering for his deliverance. These represented the triumph of civilisation and culture over brute force, as typified in the contests of the Gods and the Giants, the Athenians and the Amazons, the Athenians and Persians at Marathon, and lastly of Attalus himself and the Celts. They have been described by Pausanias (see above). The statues in this museum are undoubtedly parts of the original monument, and there are other figures from it at Rome and Venice. The time when they were brought to Italy is unknown, but cannot have been sooner than the capture of Athens by the Crusaders in 1205. (The exquisite reliefs recently discovered at Pergamus and now at Berlin were erected by Attalus in his own capital in commemoration of the same victory.)

886. *Adonis*, freely restored. — *885. *Venus of Capua*, so called from having been found at Capua in the middle of the 18th century.

It is uncertain how this statue, which greatly resembles the Venus of Milo in the Louvre, ought to be restored. The arms, the nose, and part of the mantle are modern. On Corinthian coins Venus, the tutelary goddess of the city, is represented in a similar attitude, in the act of using a shield as a mirror, but it is possible that the Capuan statue had a figure of Mars standing beside her, from whom she was taking his sword. It was at one time imagined that a figure of Cupid at the feet of his mother formed part of the original group, but this idea has been given up. The statue is held to be a work of the Roman period (as the representation of the pupil of the eye indicates), but was probably a copy of a Greek original.

*884. *Aeschines*, the Athenian orator (389-314 B. C.) and champion of Philip of Macedon against Demosthenes, a statue found in the Villa of the Papyri at Herculaneum.

Though the drapery is inferior to that of the admirable statue of Sophocles in the Lateran Collection at Rome, there is little doubt that this is a copy of an old Greek original. It was once erroneously called Aristides, but its resemblance to the hermes of Aeschines with his name attached at the Vatican proves its identity.

*882. *Psyche of Capua*, sadly mutilated; she was probably represented with her hands bound behind her, being tortured by Cupid, but the state in which the figure now is makes certainty on this point impossible. — *881. *Venus Callipygus*, so called from that part of her body towards which she is looking, found in the imperial palaces at Rome; the head, breast, right leg, right hand, and left arm are modern.

The adjacent room to the right contains a large basin in porphyry, valuable columns, a marble basin, etc. — *879. *Homer*, a beautiful bust, the finest of all the ideal representations of the great poet.

'I must own that nothing has ever given me a higher idea of Grecian sculpture, than the fact that it has been able to conceive and represent these features. A blind poet and minstrel — nothing more — was given. And starting with this simple theme the artist has made the aged brow and cheek instinct with supernatural mental effort and prophetic inspiration,

combined with that perfect serenity which ever characterises the blind. Each stroke of the chisel is full of genius and marvellous vitality'. — *Burckhardt.*

*880. *Satyr*, carrying the child Bacchus on his shoulder; 878. *Pallas*, archaic, from Velletri; 874, 876. *Brutus* and *Pompey*, two busts found in a house in Pompeii in 1869; 875. *Juno;* 877. *Nereid*, on a sea-monster. — *873. *Agrippina* the Younger, mother of Nero, a sitting portrait-statue, made at an advanced age.

The artist has almost entirely suppressed the individuality of the notorious wife of Claudius, and has created a figure of great nobility. The face expresses mournful reflection and resignation. The attitude and mien, like those of the well-known statue of the elder Agrippina in the Roman Capitol, are an admirable example of the way in which noble Roman matrons liked to be represented. The hands are modern.

*872. *Antinous*, the favourite of Hadrian. Busts of (870) *Antoninus Pius*, (869) *Plotina*, and (868) *Caracalla*. *867. *Torso of Venus*, *871. *Torso of Bacchus*, two genuine Greek works, the Venus probably not much more recent than the Venus of Cnidus by Praxiteles (4th cent. B.C.).

The Corridor of Portrait Statues and Busts, which we next enter, is sometimes called the *Portico dei Balbi*, from the noble family of that name, the most distinguished at Herculaneum.

To the right, at the N. end of the corridor, torsi, dogs, leopards, boar sacrifices, small equestrian statue of a warrior (freely restored). *88. *Equestrian Statue of M. Nonius Balbus*, found, like that of his son at the opposite end of the passage (No. 68, below), in the basilica of Herculaneum. Farther on, the fourth statue on the left, 84. *Statue of the Priestess Eumachia* of Pompeii, erected by the fullers in her honour (p. 132); 83. *Statue of Marcus Holconius Rufus*, a Roman military tribune, and five times mayor of Pompeii; 82, 85. Two orators from Pompeii. — Then Roman Portrait Busts, with pedestals in the Roman style, in two rows, one above the other: in the lower, 109, 110, 111. Three examples of a so-called *Seneca; Attilius Regulus; Brutus* the younger; *Brutus* the elder; in the upper row, *Cicero*. — Farther on, in the centre, 80. Double hermes of an unknown Greek and Roman, and 77. Double hermes of *Herodotus* and *Thucydides*. Between these, two sitting statuettes, one of them, 78, representing the poet *Moschion*. The room containing the Battle of Alexander here opens to the right (see p. 69), in the entrance to which, on the left, is 160. *Socrates*, a hermes with a Greek inscription. Near the entrance, to the left: *159. *M. Nonius Balbus*, the father; *158. *Viciria Archas*, the wife of Balbus, a stately matron. Farther on, to the left, 71-75, a son and four daughters, on the same pedestal (a fifth daughter of the group is in the Dresden Museum). All of these are honorary statues which the municipal council of Herculaneum erected to the family in the theatre. — Next come two rows of Greek Busts, one above the other, in the Greek hermal form. Below, 166, 168, 169. *Euripides;* 170. *Socrates;* 171. *Aratus*, the astronomer; 172. *Zeno;* 174. *Poseidonius;* 176. *Sophocles;* 178. *Carneades;* 179.

Herodotus; 180. *Lysias;* 182. *Agathocles.* Above, 185. *Themistocles;* 186. *Periander;* 187. *Solon;* 200. *Demosthenes.* (Many of the busts, both Greek and Roman, are either unknown or erroneously named.) — *68. *Equestrian Statue of Balbus the Younger*, 'prætor and proconsul'. — Genre figures of children; a hunter. Several Dacians from the Forum of Trajan at Rome; two barbarians as supporters, in pavonazetto, the head and hands in basalt.

We now pass by the statue of the younger Balbus into the —

Corridor of the Roman Emperors *(Portico degli Imperadori)*, the arrangement of which begins at the farther end, by the entrance from the passage. It contains statues and busts in chronological order, of a more or less ideal character. Left, *67. *Caesar*, a bust. Right, 1. Statue of *Caesar*. L. 66. *Augustus*, a statue, sitting; 65. *Livia;* 63. *Tiberius*, a bust; 62. *Drusus*, a statue from Pompeii; 60. *Caligula*, with reliefs on his armour; 59. *Claudius*, a sitting statue; 57. *Nero*, a bust; 56. *Vitellius*, a statue; 55. *Claudius*, 54. *Otho*, busts; 53. *Titus*, a colosssal bust. R. 15. *Vespasian*, a colossal bust. L. 50. *Trajan*, a statue; 49. *Plotina*, a bust. R. 14, 16. *Hadrian*, busts. L. 48. *Hadrian*, bust; 46. *Antoninus Pius*, 45. *Marcus Aurelius*, 44. *Faustina*, busts; 43. *Lucius Verus*, a statue. Then, 38. *Septimius Severus*, 32. *Probus*, etc.

The Seven Rooms beyond the Portico dei Balbi also have their contents arranged according to subjects. Among much that is mediocre there are a few works of great excellence. The arrangement begins with the gods, in the room opposite the entrance to the collection of bronzes (p. 70).

I. Room: Jupiter, Juno, Apollo, Diana, Ceres. In the centre, 225. *Apollo*, in a sitting posture, in porphyry, the head and hands in marble; a work of the decline of art during the imperial period, when a taste prevailed for rare kinds of stone which were difficult to work. Right: 228. *Diana of Ephesus*, in yellow alabaster, the head, hands, and feet in bronze; her symbols indicate the fecundity of the goddess of nature. Left: 244. *Apollo*, in basalt. Posterior wall: *240. *Jupiter*, a bust from the temple of Pompeii (p. 133); 239. *Jupiter*, colossal half-statue from Cumæ; on the right, 232. Hermes of the ram-horned *Jupiter Ammon*.

II. Room: Venus, Mars, Mercury, Minerva, Bacchus. Among the numerous *Statues of Venus* (eight from Pompeii, including 276, a statuette found in 1873, interesting from its being painted) are several with portrait-heads. In the centre, 254. *Mars*, sitting. 275. *Mercury.*

III. Room: Satyrs, Ganymede, Cupid, Cybele, etc. — Left: *Satyr* with a bunch of grapes; *343. *Pan* teaching the flute; 317, 322. *Ganymede* with the eagle; *320. *Winged Cupid*, supposed to be a replica of an original by Praxiteles. In the centre: 298. *Cupid* encircled by a dolphin, fountain-figure; 297. *Atlas*, bearing the globe; 314. *Paris;* *312. *Æsculapius*, from Rome. On the

short wall: *Masks* of river-gods, once used as water-spouts. 307. *Nymph* before the bath. Three *Priestesses of Isis.* 301. *Cybele*, the mother of the gods, enthroned.

IV. Room: Statues of Muses from Herculaneum and Rome; several figures of Hercules. By the window, 366. Head of *Ajax.* In the centre, 349. *Amazon*, falling from her horse; *350. *Hercules and Omphale*, a group in the genre style; 351. *Roman Soldier*, an equestrian statue.

V. Hall of the Flora. By the principal wall: *384. The *Farnese Flora*, found in the Baths of Caracalla at Rome, at the same time as the Hercules and the Bull (p. 64). It is probably a work of the early Roman empire, when the dubious taste for reproducing smaller Greek originals on a colossal scale had already manifested itself. The figure, however, is charming in spite of its huge proportions. As the head, arms, and feet were missing when the statue was found, and were restored by Giacomo della Porta, and afterwards by Albaccini and Taglioni, it is not improbable that the figure once represented a Venus instead of a Flora. It has also been suggested that it may be a 'Hora', a 'Dancing Muse', or a 'Hebe'. — In front of it is the ***Mosaic of the Battle of Alexander*, found in 1831 in the house of the Faun at Pompeii. This work, which is almost the only ancient historical composition in existence, represents the battle at the moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry, and transfixes the general of the Persians who has fallen from his wounded horse. The chariot of the Persian monarch is prepared for retreat, whilst in the foreground a Persian of rank, in order to ensure the more speedy escape of the king, who is absorbed in thought at the sight of his expiring general, offers him his horse (Introd. p. xli). — Also four statues of gladiators.

VI. Room: Reliefs. In the centre, *387. a beautiful **Marble Vase* with a relief: Mercury, followed by dancing Bacchanalian figures, gives the young Bacchus to a nymph to be brought up. According to the inscription it is the work of a certain *Salpion* of Athens; it was found at Formia, and was long used as a font in the cathedral of Gaeta (comp. Introd., p. xxxiii). The traditions of a more archaic style have been applied here with great adroitness. — To the left of the entrance, also on a pedestal, 390. a fountain enclosure with seven gods: Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury. There are also three other fountain enclosures in the centre. — By the wall, to the left of the entrance, 657. an early Attic *Cippus*, of the middle of the 5th century. Then a beautiful *Trapezophorus* (pedestal of a table), with Centaur and Nereid; also *sarcophagi*, *fountain-masks*, and numerous *oscilla*, or reversible marble discs and masks, which used to be hung up by way of ornament between the columns of peristyles.

VII. Room: Reliefs. Left: *673. Aphrodite, seconded by Peitho

(persuasion), endeavouring to induce Helen to follow Paris (Alexandrus), who with Cupid stands before her, a Greek work; 676. Bacchanal; *679. Youth with three maidens, usually termed Apollo with the Graces (or Alcibiades with three hetæræ); 669. Sarcophagus: Bacchanalian procession. — On the pillar between the windows: 695. Gladiator contests from the monument of Scaurus at Pompeii (p. 138); 694. Sarcophagus with Prometheus and man as yet uninspired with life, surrounded by beneficent gods. — Third wall: 704. Tropæum, framed with Caryatides. Above: *Banchetto d'Icario*, or Bacchus feasting with the Attic prince Icarius, the legendary founder of the Satyric drama ('Drama Satyrikon'); the train of the god includes the muse Melpomene, Silenus, and several Satyrs. Above: Cupids in the circus. — 710. Nymph defending herself against a satyr. 713. *Seven Nymphs*, with names attached: Euphrosyne, Aglaia, Thalia, Ismene, Cycais, Eranno, and Telonnesus. Below, a Bacchanalian procession. *714. *Orpheus and Eurydice*, with *Hermes*, in the infernal regions (see Introd., p. xxx). — Fourth wall: Sarcophagi. 733, 742, 755. Three representations of Asiatic provinces. — In the centre: 664. *Honorary Pedestal* from Pozzuoli, with figures representing fourteen towns of Asia Minor which the Emp. Tiberius rebuilt after an earthquake, each figure being furnished with its name. In the middle, two large *Candelabra*, with herons, and two Bacchic **Vases*.

In the adjoining Passage are handsome ornamental works in marble: *Tables with basins for fountains; candelabra, among which is a *Stooping Sphinx from Pompeii; feet of tables; tables. — From this passage we again enter the Portico dei Balbi (see p. 67).

At the S. end of the Portico dei Balbi is the entrance to the **Collection of Bronzes,** most of which are from Herculaneum, and a few only from Pompeii. Their respective origins are distinguished by their different colours. The bronzes of Herculaneum are of a dark, black-green hue, while those of Pompeii, which were much more exposed to moisture, are oxydised, and of a light, bluish green colour. This collection is unrivalled, and deserves careful and repeated inspection. The number and magnitude of the works, the delicate treatment adapted to the material, and the skilful mastery of every kind of difficulty in casting and chiselling afford an excellent insight into the high development of this branch of art in ancient times.

I. Room: Animals. 2. Colossal horse's head, found at Naples, formerly in the Pal. Colobrano (S. Angelo), and long supposed to be the cognisance of the city. It belonged to a horse which is said to have stood in the vestibule of the temple of Neptune (S. Gennaro), and to have been destroyed by the clergy on account of the veneration with which it was regarded. *1. Horse from Herculaneum, belonging to a quadriga, and reconstructed from minute fragments. 3, 4. Two deer. 14, 15, 16. Boar attacked by two dogs.

Several animals once used as fountain-figures. — In the corners of the room: by the entrance, to the left, and by the opposite exit, two *Greek Hermes*, perhaps intended for a palæstra, the projecting props being for the support of wreaths. The first bears the name of the sculptor, Apollonius, son of Archias of Athens. At the entrance, on the right, 19. So-called *Sappho*; opposite, *20. *Diana Shooting*, a half-figure.

II. Room: Statuettes. In the centre: 61. *Bacchus with a Satyr* (eyes inserted, as in many of the others). Two equestrian statuettes. 58. Amazon; 57. Alexander the Great. *59. *Venus* arranging her hair, originally with a mirror in her left hand. 60. *Flying Victory*, on a globe. 62. *Angling Fisherman*, a fountain-figure. 63. *Boy with goose*. — Beyond the last, **51. *Dancing Faun*, marking the time by snapping his fingers, found in 1853 in the large house at Pompeii called the 'Casa del Fauno' (p. 141). — In front of it, **55. So-called ***Narcissus*, perhaps a Pan listening to Echo, one of the most charming antique statues extant, both in conception and execution, found at Pompeii in 1862. *56. *Silenus*, used as the bearer of a vase (with handle very unsuitably made in imitation of the body of a serpent), found at Pompeii in 1864; the air of exertion is admirably lifelike. — To the right of the right entrance to the following room: 54. Hermes of *L. Caecilius Jucundus*, a Pompeian banker (see p. 143), erected by his freedman Felix. — The window-cabinet contains a number of *Boys with pipes* or *masks*, once used as fountain-figures. *Silenus* with a panther. *Youthful Bacchus*. In the middle, bust of *Galba*, in silver. — In the cabinet to the right beyond the window are all kinds of *Fancy Figures*, chiefly gladiators. Small *Busts:* Demosthenes, Epicurus, Zeno, Augustus. Hands with quaint emblems, used as amulets to avert the danger of the 'evil eye'. Above these, Lares (household gods), youths adorned with wreaths and bearing drinking-horns and vases. — Opposite the window: *Statuettes of Gods:* Hercules, Victoria, Fortuna, Bacchus, Mercury, Minerva, Jupiter, etc. — Wall of the entrance: *Etruscan Mirrors*, the backs adorned with engraved scenes.

III. Principal Room. In the centre: *48. *Drunken Faun*. On each side (Nos. 42, 45) a copy of the statue of a *Runner*, or, more probably, two *Wrestlers* about to engage. To the right beyond these: *40. *Apollo playing the lyre*, from Pompeii, a work of the archaistic school of Pasiteles, about the beginning of the Empire. To the left beyond it, 41. *Apollo Shooting*. On the right before the latter, *46. *Head of Apollo* in the archaic style. **44. *Mercury Reposing*, a beautiful picture of elastic youth at a moment of relaxation; the wings attached to the feet and the remains of the caduceus in the hand identify the messenger of the gods. To the left before the last: *47. *Head of Seneca*, so called, but probably the head of a bearded barbarian. *43. *Sleeping Satyr*. — Along the walls, beginning on the right by the entrance near the window:

26. Statue of *Nero Drusus*, sacrificing; 27. Bust of the youthful *Hercules* (formerly called Marcellus); 28. *Apollo*, a statuette; 29. *Female Portrait-statue;* *30. *Sacrificing Boy* (camillus). — Farther on: 31. *Bust of Sulla* (?); 32. *Female Portrait-statue* (Livia, consort of Augustus). Between the doors, on a truncated column, 33. So-called *Archytas* of Tarentum, with a fillet round his head; above it, on a bracket, 34. *Ptolemy Philadelphus.* *35-37. *Three Dancing Women*, from the theatre of Herculaneum (three corresponding figures on the opposite side). On a short column, 30. *Heraclitus* (?) the philosopher. On a bracket above it, 39. *Male Portrait-head.* — N. Wall: 6. *Male Portrait-head;* 7. So-called *Antonia*, wife of Drusus, a statue; *8. *Female Head* with hair restored (erroneously called Ptolemy Apion); 9. Statue of a *Roman Magistrate.* — 10. *Portrait-head;* 11. Statue of *Augustus* as Jupiter; 12. *Portrait-head;* 13. Statue of *Claudius.* *14. So-called *Head of Berenice*, admirably modelled (eyes and lips lined with silver when discovered). 15. *Roman Magistrate;* 16. *Portrait head;* 17. *Female Portrait-statue* as a 'Pietà', from Herculaneum (mother of Balbus?). 18. *Portrait-head.* — Farther on, on a short column between the doors, *19. *Democritus* (?). On a console, 20. *Lepidus.* 21, 22, 23. *Three Dancing Women* from Herculaneum (see above). On a short column, *24. *Head of Dionysus*, probably the finest embodiment of the ideal of the older, bearded, or Indian Bacchus (comp. the relief, 'Banchetto d'Icario', p. 70), as already accepted in the 6th cent. B.C.; this head was formerly called Plato, from its resemblance to the genuine busts of that philosopher. Above it: *25. *Young Tiberius.*

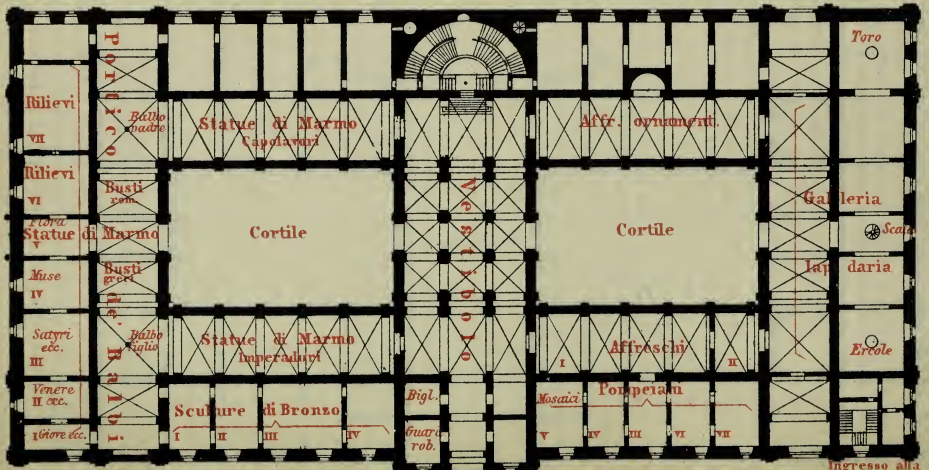
IV. Room: Weapons. In the centre, *5. *Equestrian Statue of Nero*, found at Pompeii (p. 135). By the window: 3. *Bust of Scipio Africanus.* Opposite, 4. *Bust of C. Caesar.* — The cabinets contain a choice *Collection of Weapons* (detailed descriptions hung up at the entrance). — E. Wall: Greek armour, helmets, and weapons, found at Pæstum, Ruvo, and Canosa. — N. Wall: Helmets of gladiators and richly decorated armour from Pompeii and Herculaneum. Above these, 283. Helmet with the Taking of Troy; 288. Shield with head of the Medusa. — W. Wall: Italian weapons; among them a cock, a Samnite boundary figure from Pietrabbondante (Bovianum). — S. Wall. Catapult balls, etc.

B. Entresol.

The Entresol (Ital. Mezzanino) contains on the right the Renaissance objects, and beyond them the ancient crystals and terracottas, on the left the Cumæan collection and the 'Controlleria', or inspector's office.

The **Collection of Renaissance Works** *(Raccolta degli Oggetti del Cinquecento)* is arranged in two rooms, which were restored in 1880. — I. Room. In the centre: a large bronze tabernacle, the design ascribed to *Michael Angelo*, executed by *Jacopo Siciliano.*

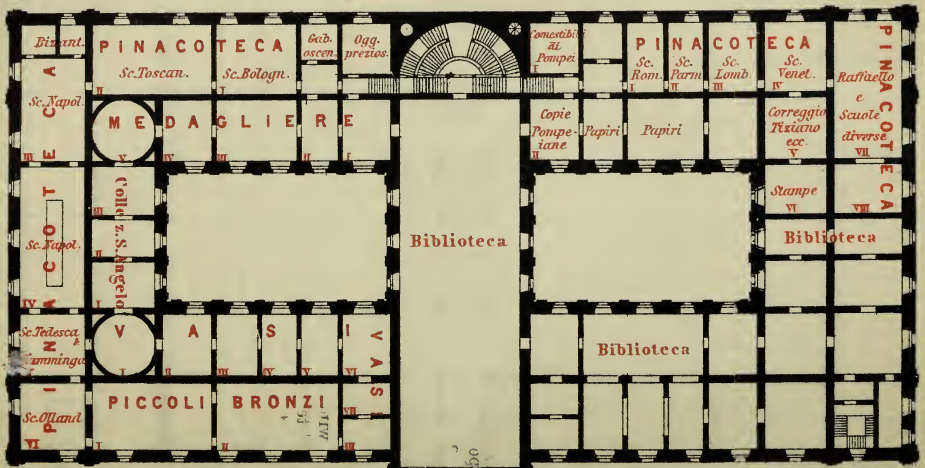
MUSEO NAZIONALE.



PIANTERRENO.

Geograph. Anstalt von Wagner & Debes, Leipzig.

MUSEO NAZIONALE.



PRIMO PIANO.

Left: bust in bronze of Ferdinand of Arragon. Busts in marble of Paul III. and Charles V. Right: Medusa after Canova. An altar with reliefs in marble of the German school, representing the Passion in seven sections. — II. Room: Indian and Chinese paintings, and other Asiatic curiosities. The cabinets contain weapons, seals, carved amber and ivory, etc. — To the right of the entrance into the following room are mural paintings from Pompeii, representing the fight between the Pompeians and Nucerines in the amphitheatre (p. 125).

The next room contains the **Collection of Ancient Crystal** *(Vetri)*, the most extensive of the kind in existence, showing the numerous ways in which it was used by the ancients. Several panes of glass from the villa of Diomedes should be inspected; also a beautifully cut-glass *Vase with white Cupids and foliage on a blue ground, discovered in 1837 in a tomb in the Street of the Tombs at Pompeii, when it was filled with ashes. By the wall facing the window, to the right, are some medicine-phials from Pompeii.

Adjacent is the **Collection of Ancient Terracottas.** — I. Room: Common earthenware articles for household use. Among them are vessels with beans, wheat, almonds, egg-shells, plums, olives, etc. from Pompeii. In the middle, *Statuette in a sitting posture of a bearded man with a tragic aspect, from Pompeii. In the passage to the second room, on the left Artemis, right Medusa. — II. Room. Several Etruscan sarcophagi with recumbent figures on the lids. Numerous lamps. In the cabinets figures of small animals: horses, pigs, birds, also hands and other votive-offerings, such as are still to be seen in Roman Catholic churches: infant in swaddling-clothes, legs, right half of a human figure. By the window, to the right, a colossal Juno; left, Jupiter from the small temple of Æsculapius at Pompeii (p. 148). By the door of egress, to the right, the fragments of the celebrated Volscian relief from Velletri, in the ancient Italian style, with traces of colouring: warriors on horseback and in chariots. — III. Room: Lamps, goblets, votive limbs; in the cabinets opposite the door interesting heads, detached, and in relief, also statuettes. By the window two comic figures, in front of them a small painted statuette. By the window-wall, to the right, Etruscan cists; to the left, Drinking-vessels. By the wall of egress, fine reliefs and statuettes in terracotta; also moulds employed in their execution.

The central story contains, on the left, the **Cumæan Collection,** which was purchased by the Prince of Carignano from the heirs of the Count of Syracuse and presented to the Museum. It consists chiefly of vases, terracottas, and bronzes found at Cumæ (see p. 105). By the window of the First Room an elegant jewel-casket in wood, with several gold ornaments. In the Second Room tables with small objects in bronze, gold, and crystal; an interest-

ing head in wax from a Roman tomb. Among the vases at the window is a fine specimen of the later Attic style, under glass, representing a battle between Amazons and Greeks.

C. Upper Floor.

From the top of the stairs we first turn to the left to the E. wing. On opposite sides of the passage which we enter are two rooms containing **Copies of Pompeian Pictures,** *Remains of Food,* and other objects from Pompeii.

The copies of Pompeian pictures merit careful inspection, as they serve to convey an idea of the brilliant colouring of these ancient walls when they were first discovered. The Room on the Left also contains several glass cabinets with **Articles of Food and Objects in Common Use at Pompeii.* In the centre a handsome bottle with oil. In the round glass cabinet by the window: below, a double pan with meat; in the centre a glass vessel with barley; above, glass tubes with olives. — In the glass cases to the right, beyond the window: net-work and netting-needles, bones, eggs, remains of fish, almonds, onions, dates, nuts, pears, etc.; also fifteen round loaves, one of which bears the baker's name, Q. Cranius, stamped upon it. In the glass cases to the right of the entrance: snails' and other shells, tortoises, clothing materials, straw sandals, purse with three coins (from the Villa of Diomedes), corks, net-work, etc.

In the Room on the Right: a glass cabinet containing the skull, arm, and impression of the breast in compressed ashes, of a girl, found in the Villa of Diomedes. *Model in wood of the 'House of the Tragic Poet' at Pompeii (p. 135). Models of the amphitheatres of Pompeii and Capua. Models of the temples of Pæstum.

Next, on the right, is the **Library of the Papyri.**

This collection was discovered in a villa near Herculaneum in 1752. The rolls were completely encrusted with carbonaceous matter, and it was only by slow degrees that the real value of the discovery was appreciated. About 3000 were discovered, of which 1800 only have been preserved. The thin layers of the bark (*libri*) of the papyrus plant, each of the breadth of one column of writing, are pasted together and rolled on rods, and the difficulties encountered in disengaging them may be imagined. The task was long attempted in vain, until the Padre Piaggi invented an ingenious machine by which the difficulty was removed. Several of these may be seen at work in the second room. About six hundred of these libri have been by degrees unrolled, and whatever of their contents has escaped obliteration has been published in the Volumina Heracleensia. The library belonged to a follower of the Epicurean school, and the recovered MSS. are by no means of general interest. They contain treatises in Greek by the Epicurean Philodemus, a contemporary of Cicero, on nature, music, rhetoric, etc. — Here, in a separate room, are also preserved the triptychs (about 300) found in a carbonised box at Pompeii in June 1875, containing receipts for money advanced by L. Cæcilius Jucundus, a Pompeian banker (comp. p. 143).

In the room opposite copies of paintings are kept for sale.

Following the passage in a straight direction, we next enter the **First Section* of the **Picture Gallery,** containing paintings of the Italian schools (the Neapolitan excepted), and including several of the finest works in the collection. Catalogues at the entrance of each room.

I. Room (Roman School). *5. *Claude*, Quay at sunset; 12. *School of Raphael* (?), Female Portrait; 27. *Sassoferrato*, Adoration

of the Shepherds; 28. *School of Raphael*, Madonna delle Grazie; 47. *Pannini*, Charles III. entering St. Peter's at Rome; 51. *R. Mengs*, Ferdinand IV. at the age of twelve; 53. *Pannini*, Charles III. visiting Benedict XIV.

II. Room (Schools of Parma and Genoa). 2. *Bernardo Strozzi*, Portrait of a Capuchin; 10. *Parmigianino*, Holy Family; 11. *School of Correggio* (?), Study of a head; 12. *Parmigianino*, Madonna and Child; 15, 20, 35, 37. Other examples of *Parmigianino*.

III. Room (Schools of Lombardy and Parma). *School of Leonardo*, 11. John the Baptist, 15. Madonna with two donors of the picture; 16. *Parmigianino*, SS. Clara and Ciborius; 17. *Cesare da Sesto*, Adoration of the Magi, one of the master's chief works (from Messina); *18. *Leonardo's School* (not Boltraffio), The young Christ and John kissing each other; 19. *Same School*, Madonna.

IV. Room (Venetian School). 1. *Alwise Vivarini*, Madonna with two saints (1485); *5. *Bartol. Vivarini*, Madonna enthroned with saints (1465); 7. Ascribed to *Giorgione* (erroneously, according to Mr. Crowe), Portrait of a Prince Antonello of Salerno (?); 10, 13, 17, 25. *Bern. Belotto*, Architectural pieces; 11. *Jac. Bassano*, Venetian lady; *15. *Sebastian del Piombo*, Pope Clement VII., sketch on slate; 19. *After Titian*, Pope Paul III. (Farnese), possibly an original, but much damaged; *20. *Titian*, Pope Paul III. with Cardinal Alessandro and Ottavio Farnese, full of life, although somewhat sketchily handled; 23. *Titian*, Portrait of Alessandro Farnese, damaged; 24. *In the style of Titian*, Charles V.; *32. *Moretto*, Christ scourged, a fine and carefully modelled little picture; 40. *School of Mantegna*, Suffering of Christ; *46. *Mantegna*, St. Euphemia; 56. *Lor. Lotto*, Madonna with St. Peter Martyr. — Proceeding hence in a straight direction we reach the 7th and 8th, and, turning to the right, the 5th and 6th rooms.

V. Room. 1. *Salvator Rosa*, Christ and the Doctors in the Temple; 2. *Seb. del Piombo*, Holy Family, executed under the influence of Michael Angelo and Raphael (unfinished); *3. *Correggio*, Madonna, named la Zingarella (gipsy, from the headgear) or del Coniglio (rabbit), a charming idyllic composition, painted about 1520; 4. *Ant. van Dyck*, Portrait; *5. *Titian*, Danae, painted at Rome in 1545, a voluptuous work, showing the master — at sixty-eight — still triumphing over every difficulty of art and possessed of all his youthful vigour; 6. *Correggio* (?), The Child Christ asleep.

*7. *Correggio*, Betrothal of St. Catharine with the Infant Christ. This work, painted in 1517-18, is known as 'Il piccolo Sposalizio' in contra-distinction to the picture at the Louvre. 'The religious meaning of the legend has sunk entirely into the background; the idea of the ecstatic vision of the Virgin saint, in which the betrothal symbolises the renunciation of the present and consecration for eternity, is lost in a cheerful scene of natural life'. — '*Correggio*', by Dr. *Julius Meyer*.

*8. *Titian*, Pope Paul III., painted in 1543, and in excellent preservation.

'The pontiff's likeness is that of a strong man, gaunt and dry from age .... A forehead high and endless, a nose both long and slender, expanding to a flat drooping bulb with flabby nostrils overhanging the mouth, an eye peculiarly small and bleary, a large and thin-lipped mouth, display the character of Paul Farnese as that of a fox whose wariness could seldom be at fault. The height of his frame, its size and sinew, still give him an imposing air, to which Titian has added by drapery admirable in its account of the under forms, splendid in the contrasts of its reds in velvet chair and silken stole and rochet, and subtle in the delicacy of its lawn whites.... The quality of life and pulsation so often conveyed in Titian's pictures is here in its highest development.... Both face and hands are models of execution, models of balance of light and shade and harmonious broken tones'. — '*Titian*', by *Crowe & Cavalcaselle.*

Ascribed to *Correggio* (erroneously), 9. Sketch of a Descent from the Cross; 10. Madonna and Child.

*11. *Titian*, Philip II., probably painted in 1552-3 from a sketch made at Augsburg in 1550 by order of Charles V.

The first painting from this sketch was sent to England to assist Philip in his suit for the hand of Mary Tudor, and is now at Madrid; the Naples picture is the second version, and is hardly inferior to the first.

Ribera, 12. St. Sebastian, 13. St. Jerome listening to the trumpet of judgment, 14. St. Jerome; 15. *Guercino*, Magdalene; 16. *Rubens*, Monk.

VI. Room is devoted to the Collection of Engravings (formed of the *Firmian* collection), consisting of 19,300 examples in 227 portfolios, which are exhibited by the custodian on application. This room also contains an admirable *Bust of Dante in bronze, said to have been modelled from a cast taken from the poet's features after death, and three busts of Pope Paul IV. (Caraffa) by *Giuliano della Porta*. On the walls are hung several *Drawings and sketches by great masters, among which may be mentioned: *Michael Angelo*, Group from the frescoes in the Cappella Paolina at Rome; *Raphael*, Madonna col divino amore (see below); *Michael Angelo*, Venus and Cupid; *Raphael*, Moses at the burning bush.

VII. Room. 1. *Ann. Carracci*, Pietà (copy); 2. *Schidone*, St. Sebastian; 3. *Jac. Bassano*, Raising of Lazarus; *5. *Giulio Romano*, Holy Family, called Madonna del Gatto; 6. *Parmigianino*, Madonna ('a tempera'); *7. *Giov. Bellini*, Transfiguration, with beautiful landscape; 10. *Marcello Venusti*, Copy of Michael Angelo's Last Judgment, before its disfigurement; *11. *Perugino*, Madonna; 12. *Andrea del Sarto* (?), Pope Clement VII.; 15. *Luini*, Madonna; *16. *Giov. Bellini*, Portrait; *17. *Raphael* (?), Portrait of the Cavaliere Tibaldeo.

*19. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X., with Cardinals Giulio de' Medici and Rossi (1524).

This admirable copy was sent by Clement VII. to the Marchese Federigo Gonzaga of Mantua instead of the original he had promised (now in the Pitti at Florence), and afterwards came to Naples. Even Giulio Romano was deceived, till his attention was directed to a sign made on the copy by Andrea del Sarto to distinguish the two works. Messrs.

Crowe and Cavalcaselle miss in this work 'the perfect keeping, ease, grandeur, modelling, and relief of form', which characterise the original.

*21. *Raphael* (?), Portrait of Cardinal Passerini; *22. *Raphael*, Holy Family (Madonna col divino amore), of the master's Roman period; 24. *Pietro Novelli*, surnamed *Monrealese*, Trinity; 26. *Garofalo*, Descent from the Cross; *28. *Palma Vecchio*, Madonna with St. Jerome, John the Baptist, and donors, the most successful of the master's 'holy conversations', a noble composition sparkling with light in the dresses and landscape (C. & C.); 30. *Domenichino*, Guardian angel; 31. *Bronzino*, Holy Family; *32. *Claude*, Landscape, with accessories by *Lauri;* 34. *Pinturicchio*, Assumption; 36. *Titian*, Repentant Magdalene; 40. *Leandro Bassano*, Portrait of a Farnese; 41. *Parmigianino*, Portrait; 43. *Guercino*, St. Francis of Assisi; 44. *Andrea da Salerno*, St. Benedict enthroned between SS. Placidus and Maurus, below the four great Church Fathers; 47. *Guido Reni*, Race between Atalanta and Hippomenes; 49. *Bourguignon*, Battle; 51. *Jac. Bassano*, Raising of Lazarus; 52. *Mignard*, Portrait of a prelate; 53. *School of Andrea del Sarto*, Architect (Bramante?) showing a design to a nobleman; 55. *Salv. Rosa*, Battle; 57. *Seb. del Piombo*, Portrait of Pope Hadrian VI. of Utrecht (1522-23); 58. *Tintoretto*, Don John of Austria; 59. *Ribera*, Silenus and satyrs; 61. *Fra Bartolommeo*, Assumption (1516).

VIII. Room. 4. Crayon copy of *Velazquez's* 'Drinkers', at Madrid; 11. *Guido Reni*, The Seasons; 24. *Bronzino*, Cupid and Bacchante.

Returning to the exit, we may obtain, to the left, in passing, a glimpse through the central staircase at the principal hall of the **Library**.

The collection embraces about 200,000 printed volumes and 4000 MSS. Catalogues for the use of visitors, by Cirillo and Jannelli. Besides numerous ancient Italian works there are several valuable Greek and Latin MSS. (Greek, Lycophron's Alexandra, Quintus Smyrnæus, date 1311, etc.; Latin, Charisius, Ars grammatica, the half burned MS. of Festus, a mass-book with beautiful miniatures of fruit and flowers, called la Flora, etc.). In the principal hall the custodian awakens a remarkably fine echo. Books are not lent out, but within the library three may be used at a time (9-3 o'clock). Readers enter from the street (not through the museum) by the last door in the building, and ascend by the staircase to the right.

The W. half of the Upper Floor, reached from the Grand Staircase by ascending to the right, contains the precious relics, coins, half of the pictures, vases, and small bronzes.

From the passage at the head of the staircase we turn to the right into a room containing the collection of **Gold and Silver Ornaments and Gems.**

By the Window, the celebrated **Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind. On the outside a large Medusa's head in relief; in the inside a group of seven persons, referred by some to the occasion of an inundation of the Nile, by others to a festival in spring, instituted by Alexander at the foundation of Alexandria.

Tables in the Centre. The first near the window contains the *Cameos*, or stones cut in relief, many of which are very interesting: *16. Zeus in conflict with the Titans, by Anthemion; 32. Head of Medusa; 44. A fine head of Augustus; 65. Part of the group of the Farnese bull, said to have been used as a model at its restoration; below it, 1857. Head of a Vestal. — Adjacent are the *Intagli*, or stones on which the designs recede (so placed that the designs are seen through the stone): 209. Ajax and Cassandra; 213. Apollo and Marsyas; *392. Bacchante. — A table in the next row also contains cameos and intaglios. — There is also an interesting table containing ancient *Rings*, including a gold ring with a male portrait, possibly of Brutus, with the artist's name Anaxilas.

Three Cabinets by the wall to the right of the entrance contain well-executed *Objects in Silver:* Vases, goblets, tablets, spoons, buckles; also objects in ivory, medallion reliefs, etc. In the 1st Cabinet, six fine large vases. In the 2nd Cabinet, in the second compartment, six goblets with foliage, and a small sun-dial. In the 3rd Cabinet, in the upper compartment, vase in the shape of a mortar, with the apotheosis of Homer; three handsome tripods; rings from Greek tombs at Armento in the Basilicata; silver plate from the house of Meleager at Pompeii, including two handsome goblets with centaurs.

Along the opposite wall, *Objects in Gold.* 1st Cabinet by the window, above, on the right: Nos. 1-4. Chain, bracelet, and a pair of earrings which were found with a female skeleton in the house of Diomedes at Pompeii; then, 186, 187. Two cloak-clasps; two massive buckles in the form of serpents; diadem from Venosa; handsome necklaces, etc. Adjacent, on a column, under glass: large gold lamp from Pompeii, admirably executed and well preserved. On a second column, also under glass: *Gold trinkets from a tomb at Taranto. Between the columns, gold ornaments from Pompeii, some of them embellished with pearls and precious stones. In the 2nd Cabinet, numerous gold rings, earrings, objects in crystal, etc.

The next door to the right leads to the Reserved Cabinet *(Raccolta Pornografica)*, to which men only are admitted; it contains mural and other paintings not adapted for public exhibition, and numerous bronzes, some of them of considerable artistic merit.

Opposite the collection of Precious Relics, on the left side of the passage, is the **Collection of Coins** *(Medagliere)*, which is of almost unrivalled value and extent.

The First Room contains the Greek, the Second and Third the Roman, the Fourth the mediæval coins, and the Fifth the dies of the Neapolitan mint, together with a numismatic library. Catalogues are placed over the glass-cases for the use of visitors. In the corners: Busts of distinguished numismatists. — The Museo Santangelo (p. 80) adjoins the 5th room, but is not accessible thence.

We next proceed in a straight direction from the above-named passage to the comparatively uninteresting *Second Section* of the **Picture Gallery,** containing works of the Neapolitan, later Italian, and foreign schools.

Room I. (Bolognese School). 1. *Lavinia Fontana*, Christ and the Samaritan woman; 3. *Ann. Carracci*, Madonna and Child with St. Francis, painted on Oriental agate; 9. *Guido Reni*, Ulysses and Nausicaa; 15. *Lionello Spada*, Cain and Abel; 38. *Francesco Romanelli*, Sibyl; 43. *Ann. Carracci*, Caricature of Caravaggio as a savage with a parrot and a dwarf, in the corner Carracci himself; 47. *Guercino*, Peter weeping; 55. *Ann. Carracci*, Rinaldo and Armida; 69. *M. Caravaggio*, Judith and Holophernes; 71. *Ann. Carracci*, Landscape with St. Eustachius.

Room II. (Tuscan School). 2. *Jac. Pontormo*, Copy of a Madonna by Andrea del Sarto; 5. *Sodoma*, Resurrection of Christ; 23. *Filippo Mazzuola* (of Parma), Pietà, and saints; 27. *Lor. di Credi*, Nativity; 31. *Matteo da Siena*, Massacre of the Innocents (dated 1482); 32. *Florentine School*, Madonna enthroned; 34. *Florentine School*, Pope Liberius founding S. Maria Maggiore (ad nives) at Rome; *Ang. Bronzino*, 42. Young nobleman, 55. Female portrait.

Room III. (Neapolitan School of the 14th, 15th, and 16th centuries). *Pietro del Donzello*, 1. Christ crucified between the two malefactors, 3. St. Martin; 7. *Antonio Solario*, surnamed *Lo Zingaro*, Madonna and Child under a canopy, surrounded by eight saints; 21, 25, 32. *Simone Papa*, Crucifixion and Saints; 24. *Andrea (Sabbatini) da Salerno*, Miracles of St. Nicholas of Bari, sadly damaged; *33. *Andrea da Salerno*, Adoration of the Magi, marked by all the freshness and grace of the S. Italian school, but also by the characteristically slight attention paid by it to correct handling. — Adjoining the third room are two rooms containing Byzantine and early Tuscan works, most of them badly preserved and freely restored, and Neapolitan paintings of the 13th and 14th centuries.

Room IV. (Neapolitan School of the 16-18th centuries). 1. *Domenico Gargiulo*, surnamed *Micco Spadaro*, Revolt of Masaniello in the Piazza del Mercato at Naples in 1647; 5. *Gian Filippo Criscuolo*, Adoration of the Magi; 22, 27, 28, 30. Works by *Luca Giordano;* 37. *Massimo Stanzioni*, Adoration of the Shepherds; 54. *L. Giordano*, St. Francis Xavier baptizing the Indians (painted in three days); 56. *Traversa*, Girl with doves; 63. *Pacecco di Rosa*, Madonna delle Grazie; 64. *Jose Ribera*, surnamed *Spagnoletto*, St. Bruno adoring the Holy Child, on copper; 66. *Pietro Novelli*, surnamed *Monrealese*, Judith and Holophernes; 71. *Luca Giordano*, Madonna del Rosario, and saints; 72. *Dom. Gargiulo*, The smoker; 75. *Giordano*, Pope Alexander II. consecrating the church of Monte Casino; 76. *Giordano*, Christ shown to the people (after Dürer). — The large walnut cabinet in the centre of the

room, adorned with carved reliefs from the life of St. Augustine, dates from the 16th cent. and was formerly in the sacristy of the monastery of S. Agostino degli Scalzi. It contains mediæval and Renaissance ivory carvings, engraved rock-crystals, miniatures, and the like, most of which were once in possession of the Farnese family. A cabinet by the wall of the exit, from the same church, contains majolicas from Urbino and elsewhere. By the window: the **Cassetta Farnese* in gilded silver, executed by *Giovanni de' Bernardi da Castelbolognese*, a goldsmith of Bologna (d. 1555), with six large and beautifully cut stones representing Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of Amazons, Battle of the Centaurs and Lapithæ, Battle of Salamis. — By the other window: Small Diana on the stag, in gilded silver, with clock-work, probably the toy of some juvenile prince.

Room V. (German and Flemish Schools). *3. *Low German Master* (catalogued as *Lucas van Leyden*), Adoration of the Magi; 31. *Alb. Dürer* (?), Nativity; 40. *Lucas Cranach*, Christ and the adulteress; 42. *Amberger* (?), Portrait; *44. *Hubert van Eyck* (?), St. Jerome extracting a thorn from the paw of a lion, one of the finest early Flemish paintings in Italy, but not to be ascribed to Hubert with absolute certainty; 51. Ascribed to *Holbein*, A cardinal; *53. *Low German Master*, Crucifixion; 54. *Pieter Brueghel the Elder*, Parable of the seven blind men.

Room VI. (Netherlands Schools): *1. Style of *Rembrandt*, Portrait; 12. Ascribed to *Van Dyck*, Portrait of a nobleman; 17. *Rembrandt* (?), Portrait of himself; 19. *Frans Snyders*, Hunting scene; 36. *School of Van Dyck*, Crucifix; 61. Collection of miniatures of the House of Farnese; *73. *Mich. Mierevelt*, Portrait; 78. *Ferd. Bol*, Portrait; 83. Ascribed to *Van Dyck*, Portrait of a Princess Egmont; 89. Villa Medici at Rome in 1615. — Entrance hence into the collection of bronzes, see p. 82.

From the 5th Room of the paintings we enter a circular room, the first of the collection of vases (see below), and pass thence to the left into the **Museo Santangelo**, which occupies three rooms. This museum was formerly in the Pal. Santangelo, but was purchased by the city of Naples in 1865 and placed under the care of the Museo Nazionale.

1st Room: *Vases.* In the cabinet in the centre, a vase with Bacchanalian scene. In the middle of the cabinet on the left, Bacchanalian feast with an armed dancing woman. To the right by the window a *Cabinet with drinking-horns (rhyta).

2nd Room: *Terracottas and Small Bronzes.* On the left, by the entrance, a vase from Nola, with the return of Hephæstus to Olympus.

3rd Room: *Collection of Coins*, one of the most extensive in Italy (about 43,000 in number), particularly valuable on account of its ancient Italian specimens. Catalogue by Fiorelli. On the table in the middle of the room an interesting selection of '*aes grave*' and other Italian coins. Also several large vases: by the window a vase with Pelops and Œnomaus. In the centre a vase with Orpheus in the infernal regions. Oppo-

site the entrance, to the right, *Mercury and Spes, relief-mosaics from Metapontum, unique of their kind. Cock-fight.

We now return to the **Collection of Vases, which begins with the circular room mentioned above, and occupies seven rooms. It is very extensive and valuable, and is particularly rich in specimens of the handsome vases of Lower Italy. The specimens placed by themselves on short columns are the finest in the collection. — As Greek vase-painting was adopted by the Etruscans and modified according to the national taste, so this branch of art was strongly influenced in Lower Italy, and especially in Apulia, by the peculiar character of its inhabitants. The vases here are of large and imposing dimensions, and the artists, not satisfied with the decoration of painting alone, have frequently superadded reliefs to adorn the necks and handles. Their aim appears to have been to cover, if possible, the entire surface of the vase with the colours. The different series of representations, one above another, which they bear, are often without connection; or the centre is occupied by an architectural design and surrounded irregularly with groups. The figures are generally of a somewhat effeminate mould, and great care appears to have been bestowed on the delineation of rich but scantily folded garments. The representations are for the most part borrowed from the ancient Greek tragedy, but in some cases scenes of a more Italian character are observed. The period of their manufacture is believed to have been shortly after the reign of Alexander the Great.

The floors of the rooms are paved with ancient, but freely restored *Mosaics*. — The numbers given in the following enumeration are those on yellow paper affixed to the vases.

1st Room. The vases in the 2nd and 3rd cabinets (to the right, counting from the entrance from the picture-gallery), and the three placed on columns in front of them are specimens of the earliest stage of this art. They are of a yellowish colour, ornamented with two rows of plants or animals of brownish or black colour, and are round or oval in form. The 1st and 4th cabinets contain Etruscan, the others Greek vases, some of them beautifully shaped, but nearly all black and unpainted.

2nd Room. Pavement from the house of Diomedes at Pompeii. By the window two models of tombs, which illustrate the manner in which the vases were discovered. As the ornaments, weapons, etc., of the deceased were deposited with his remains in the tomb, so also were these vases which had adorned his home; in some cases, however, the nature of the subjects leads to the conclusion that they were manufactured for this express purpose. By the entrance, to the right, 1587. Electra and Orestes mourning at the tomb of Agamemnon. 2711. Hunt of Meleager. On the left, 3231. Condemnation of Marsyas. On the right, 2034. Orestes

seeking refuge from the Furies at the statue of Artemis; to the right, on a tripod, *2718. Vase from Ruvo, the largest yet discovered, adorned with a battle of Amazons and Greeks; on the right, 2258. Marriage of Bacchus and Ariadne (from Ruvo); to the left of the exit, 2028. Hercules carrying off the tripod, pursued by Apollo.

3rd Room. On the right, 1183. Beautiful vase, partly ribbed, but little painted; on the left, 2716. Large vase with the death of Archemorus; 2717. Large vase, with Artemis in a chariot drawn by stags.

4th Room. On the right, in the corner, 2709. Ajax and Cassandra; on the second column, on the right, 2883. Perseus releasing Andromeda; 2021. Tereus on horseback pursuing Procne and Philomela; 2033. Marriage of Bacchus and Ariadne. In the corner, 2710. Achilles with the body of Hector. Farther on, to the left, 2882. The celebrated large vase of Darius from Canosa: Darius planning the conquest of Greece; above is Hellas, at whose side Athene and Zeus are standing; beneath are the Persian provinces on which subsidies are levied for the war, with accompanying names. On the left, one of the largest vases in the collection; to the left of the last, 2774. Funeral sacrifice of Patroclus.

5th Room. On the right, by the entrance, 2347. Apotheosis of Hercules. On the second column, to the right, 2027. Orestes in the temple of Artemis; 2350. Large vase with Bacchanalian sacrifice and battle of Centaurs. 2712. Rape of the golden fleece (from Pæstum). To the left, farther on, *2357 (under glass), Vase with lid, Bacchanalian sacrifice; *2359. Battle of Amazons; *2360 (under glass), Destruction of Troy; the last three being from Nola.

6th Room. Several vases and large basins from Nola, Bari, and other places. By the window, under a glass shade, *Lecythus (vase for ointment) with reliefs of Marsyas and Apollo.

7th Room: In the centre a large vase from Altamura, with Orpheus in the infernal regions. In the corners, vases from Ruvo. — The entrance hence to the small bronzes is closed. We therefore proceed to the principal entrance in the 6th room of the picture-gallery (p. 80).

The collection of the **Small Bronzes,** the finest of its kind in existence, consists chiefly of household utensils, lamps, candelabra, tools of all kinds, musical and surgical instruments, weapons, etc., most of them found at Pompeii, and is admirably adapted to convey an idea of the life and habits of the ancient Italians. The use of most of the objects is too obvious to require explanation.

1st Room: The most valuable objects are in the centre. On a marble table, a **Candelabrum* from the villa of Diomedes, consisting of a small Bacchus riding on a panther and a pilaster adorned with a mask and bucranium (skull of an ox), on a square pede-

stal; the lamps hang from four branches; those at present placed there are not the original. In the central group, near the entrance, a large chair. At the adjoining corner: *Table-support*, with Victoria bearing a trophy. Farther on, parallel with the window-wall and by the windows: *Bisellia* (seats of honour) decorated with heads of horses and swans, and a large shallow *Dish* with inlaid silver ornaments. At the third corner of the central group, a **Tripod* for sacrifices, richly decorated, from the temple of Isis at Pompeii. Then iron *Stocks* from the gladiators' barracks at Pompeii, near which three skeletons were found. At the next corner: Portable *Cooking-stove; Baths.* Large *Brazier* from the Tepidarium of the small Thermæ at Pompeii (p. 135), ornamented with a cow's head, the armorial bearings of the founder M. Nigidius Vaccula. — In the cabinets to the right of the entrance, handsome lamps, and candelabra above.

2nd Room: A **Model of Pompeii*, faithfully representing the ruins, on a scale of 1 : 100, but still unfinished. — Along the walls numerous bronze vessels and candelabra.

3rd Room: A *Triclinium*, or three dining-sofas, each for three persons (the table was placed in the middle). Three *Money-chests*, which were once used in the atrium of an ancient house, from Pompeii.

V. Modern Quarters: Chiaja, Villa Nazionale, Corso Vittorio Emanuele. — Castel S. Elmo.

The modern quarters of Naples, which form the chief resort of foreign visitors, extend to the W. of the heights of Pizzofalcone and S. Elmo, along the base and on the slope of the Posilipo (p. 90), and are bounded on the S. by the sea. Nearest the coast runs the *Chiaja*, and on the hill farther back is the *Corso Vittorio Emanuele*.

The **Riviera di Chiaja** (Pl. D-B, 6), generally known simply as *La Chiaja* (*i. e.* 'plaga'; so too in Sicily 'chiazza' for 'piazza'), begins at the Largo della Vittoria (Pl. D, 6; p. 34), at the point where the piazza is entered by the Strada S. Caterina a Chiaja coming from the Toledo (p. 42). From this point it extends westwards along the coast for upwards of 1 M., being flanked on one side by handsome hotels and other buildings, and on the other by the pleasure-grounds of the Villa Nazionale. The Chiaja, the Rotten Row of Naples, is one of the liveliest streets in the city, particularly on Sunday and holiday evenings in fine weather, when it is thronged with carriages of every description, from the light two-wheeled 'corricolo' to the elegant barouche and the lumbering omnibus, while numerous riders prance along the course set apart for them, and the neighbouring grounds of the Villa are crowded with foot-passengers.

The ***Villa Nazionale**, formerly *Villa Reale*, generally called *La Villa*, formerly situated close to the sea, but now separated from it by a wide quay, is a beautiful pleasure-ground, affording the principal promenade at Naples. It was laid out in 1780, extended in 1807 and 1834, and again considerably enlarged since 1875. The grounds are arranged chiefly in the Italian style, and are embellished with trees of the most various descriptions, among which a few handsome palms are particularly noticeable. The sculptures intended for the decoration of the grounds, being indifferent imitations of ancient and modern works, do not deserve inspection. The Villa is comparatively deserted during the day, but presents a busy and gay scene at hours when the daily concerts (gratis) take place: viz., in the colder season 2-4, in summer 9-11 p.m. In the evening, when lighted with gas, enlivened by the music, and fanned by the cool sea-breeze, these grounds afford a good idea of the charms of an Italian summer night (chairs 10 c.; cafés, see p. 22).

Entering the grounds by the principal approach in the Largo della Vittoria, and walking up the broad central path, we first come to a large *Antique Granite Basin* from Pæstum, brought from Salerno, and deposited here in 1825 to replace the celebrated group of the Farnese Bull, which was then removed from this spot to the Museum (p. 64). To the right, farther on, is the studio of Signor Maldarelli, the painter. We next pass the *Aquarium* on the left (see below). In the centre of the promenade, the most frequented spot, where the band plays, are several cafés. Here also rises a statue of the historian *Giambattista Vico* (d. 1744), recently erected. We next observe a mediocre statue of *P. Colletta*, the liberal-minded Neapolitan general, minister-of-war, and historian (1775-1831), erected in 1866.

Farther on, to the right, is a small temple in honour of Virgil (p. 86), and another to the left dedicated to the memory of Tasso. At the end of the gardens is a statue of *Thalberg*, the pianist, who died at Naples in 1871.

The white building in the middle of the Villa contains a large ***Aquarium**, opened in 1874, and belonging to the '*Zoological Station*'. The aquarium (opened at 9 a.m.) is on the ground-floor of the building, and is entered from the side next to the Castel dell' Ovo (admission 2 fr. from 1st Sept. to 30th June; 1 fr. from 1st July to 31st Aug.; season-tickets sold at the office).

The Neapolitan Aquarium contains such an abundant stock of curious marine animals of every description, that it is perhaps the most interesting establishment of the kind in the world; and the wonderful variety of animate existence in the Mediterranean gives it a great advantage over aquaria drawing their main supplies from more northern waters. Among the contents are 6-8 varieties of cuttle-fish (the feeding of the large *Octopus* is interesting), a number of electric rays (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, a

great many different kinds of living coral, beautiful Medusæ and crested blubbers, many extraordinary-looking crabs and crayfish, pipe-fish, etc.

The Zoological Station was established by the German naturalist Dr. Dohrn in 1872-74 for the purpose of facilitating a thorough scientific investigation of the animal and vegetable world of the Mediterranean Sea. The greater part of the expense was borne by Dr. Dohrn himself, but the German government has repeatedly contributed large subsidies, and the naturalists of Great Britain presented the institution with a sum of 1000*l.* A yearly income of about 1500*l.* is now derived from the stipends paid by most of the European governments, Cambridge University, etc., for the privilege of sending naturalists to make use of the advantages of the institution.

The resident staff of the establishment consists of Dr. Dohrn himself, seven permanent naturalists, and upwards of twenty assistants of various kinds. A small steam-yacht and a flotilla of sailing and rowing-boats are maintained for dredging, and the other equipments are also on a scale of great completeness. About 150 foreign naturalists have already prosecuted their investigations here. The institution publishes extensive periodical proceedings, sends microscopic and other preparations to all the leading museums and laboratories in Europe, and in various ways has fairly asserted itself as the central point for the study of marine biology.

From the point where the Villa ends to the extremity of the Chiaja is about $^1/_4$ M. The street divides here: the *Strada di Piedigrotta*, in a straight direction, leads to the Grotta di Posilipo (see p. 87); and to the left diverges the **Mergellina,** forming a continuation of the Chiaja, and consisting of a long row of houses and villas on the slopes of the Posilipo and on the coast. This forms the beginning of the *Strada Nuova di Posilipo* (p. 90), which commands a succession of delightful views.

Nearly $^1/_4$ M. from the above-mentioned bifurcation of the streets, the Corso Vittorio Emanuele diverges to the right (p. 87; ordinary cab-fares thus far; also omnibuses). About $^1/_4$ M. farther, on the right, before the street turns a corner, we observe above us the small **Chiesa del Sannazaro,** or *S. Maria del Parto.* (We ascend the approach to the church and mount the steps to the left, which lead in three flights to the terrace above the houses Nos. 10-17.) The church stands on the site of a small estate which King Frederick II. of Aragon presented in 1496 to the poet Jacopo Sannazaro (b. at Naples, 1458), for whom he entertained the highest regard. After his villa had been destroyed by the French, the aged poet caused the church to be erected by monks of the Servite order in 1529. It derives its name from his Latin poem, 'De partu Virginis' (Naples, 1526).

The church contains a high-altar and six chapels. In the 1st chapel to the right, St. Michael overcoming Satan, by *Leonardo da Pistoja.* The devil is represented with the features of a woman of whom Diomedes Carafa, Bishop of Ariano, was once passionately enamoured, and is popularly known as 'il diavolo di Mergellina'. Behind the high-altar is the monument of the poet (d. 1530), executed by *Fra Giovanni da Montorsoli* from a design by Girolamo Santacroce. At the sides Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them Neptune and Pan, with Fauns, satyrs, and nymphs singing and playing, an allusion to Sannazaro's poem 'Arcadia'; above is the richly decorated sarcophagus with the bust of the poet, which bears his academic name: *Actius Sincerus.* The inscription at the base of the monument by Bembo 'Maroni

... Musa proximus ut tumulo' alludes to the poet's having imitated Virgil. His principal works are idyls, elegies, and epigrams in Latin.

To the right, farther on, rises the *Villa Angri*. On the left (1/2 M. from the Chiesa del Sannazaro), we next observe near the sea the picturesque ruins of the *Palazzo di Donn' Anna* (erroneously called that of the Regina Giovanna), begun in the 17th cent. by *Fansaga* for Donna Anna Carafa, wife of the viceroy Duke of Medina, on the site of a former palace of the princes of Stigliano, but never completed. To the left, on the coast, just before reaching the Palazzo di Donn' Anna, we pass the *Trattoria dello Scoglio delle Sirene*, and just beyond it is the *Trattoria dello Scoglio di Frisio*, both mentioned at p. 23.

Boats for returning are generally to be found below the restaurants: to the Villa 1½, to the town 2-3 fr.; Cab from the Piazza del Plebiscito to the Frisio 1 fr. (bargain necessary). The tramway-cars also pass the Villa on their way to the Villa Canonica.

For the continuation of this street, see pp. 90, 91.

The Strada di Piedigrotta (Pl. B, A, 7), which forms the prolongation of the Chiaja in a straight direction, gradually ascends from the bifurcation mentioned at p. 85 to the hill of Posilipo. In 5 min. we reach the small piazza where the Corso Vittorio Emanuele diverges (p. 87). At this point rises the church of *S. Maria di Piedigrotta*, a building of the 13th cent., but much altered, and finally restored in 1850 after the return of Pius IX. from Gaeta. It contains a very old picture of the Madonna, and an interesting Pietà in the Flemish-Neapolitan style, the wings evidently executed under Sienese influence (2nd chapel to the right). — The popular festival of the 'Vergine di Piedigrotta', celebrated here on 7th-8th Sept., having been instituted in 1745 in commemoration of the victory gained over the Austrians in the previous year by Charles III. at Velletri, has lost much of its original importance since the unification of Italy.

About 3 min. farther, beyond the point where the road turns to the left, we observe on the left, between the smiths' forges, below No. 9, the entrance to the so-called **Tomb of Virgil,** a Roman columbarium situated on the hill, the genuineness of which, however, as the great poet's last resting-place is extremely questionable. The custodian is generally on the spot (adm. 1 fr.; gratuity 6-8 soldi). The tomb-chamber, to which a long flight of steps ascends, contains nothing worth seeing, but the hill commands a beautiful view of the bay. The visit occupies 25-30 minutes.

The tomb contains a chamber about 16 ft. square, with three windows and vaulted ceiling. In the walls are ten recesses for cinerary urns, and in the principal wall, which has been destroyed, there appears to have been one of greater size. The name of the monument is without satisfactory historical foundation, but probability and local tradition favour the assumption that this was Virgil's last resting-place. The poet, as he himself informs us, here composed his immortal works, the Georgics and the Æneid, and he unquestionably possessed a villa on the Posilipo, and by his express wish was interred here after his death at Brundisium, B.C. 19, on his return from Greece. Petrarch is said to have visited this spot

accompanied by King Robert, and to have planted a laurel, which at the beginning of the present century fell a prey to the knives of curiosity-mongers, and has since been replaced. It is on record that in 1326 the tomb was in a good state of preservation, and contained a marble urn with nine small pillars, the frieze of which bore the well-known inscription: —

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope: cecini pascua, rura, duces.

Of all this no trace now remains. In 1530, however, Cardinal Bembo's epitaph on the poet Sannazaro (see p. 85) proves that he believed in the genuineness of this tomb; and the following inscription, which is still legible, was accordingly placed on it in 1554: —

Qui cineres? tumuli hæc vestigia: conditur olim
Ille hic qui cecinit pascua, rura, duces.

The road now ascends in a curve and reaches the **Grotta di Posilipo,** or *Grotta di Pozzuoli* (Pl. A, 7), a tunnel probably constructed in the reign of Augustus. It is mentioned by Seneca and Petronius, under Nero, as a narrow and gloomy pass. Mediæval superstition attributed it to magic arts practised by Virgil. King Alphonso I. (about 1442) enlarged the opening by lowering the level of the road, and caused it to be ventilated; a century later Don Petro de Toledo caused the road to be paved; and it was again paved and improved by Charles III. (1754). The length of the passage, which is always lighted with gas, is 757 yds.; height at the E. entrance about 87 ft., varying in the interior from 20 to 50 ft.; breadth 21-32 ft. Small chapels are situated at the entrance and in the middle. On a few days in March and November the sun shines directly through the grotto, producing a magic illumination.

At the egress of the Grotta di Posilipo is situated the village of *Fuorigrotta*, with numerous osterie, where several roads diverge. A new road to the right leads to Capodimonte (p. 43). The second leads to the village of Pianura (p. 93); a third road leads to the Lago d'Agnano, and that in a straight direction to *Bagnoli* (p. 96). At the W. end of Fuorigrotta is the small church of *S. Vitale*, containing a simple monument to the distinguished philologist and poet Count Giacomo Leopardi, who died at Naples in 1837.

Opposite the N.W. corner of the Museum, as mentioned at p. 43, the Strada Salvator Rosa (Pl. D, E, 3), formerly named Str. dell' Infrascata, ascends the heights of S. Elmo and the Posilipo. Donkeys may be hired at the foot of the hill, and also farther up: to S. Martino 1-1½ fr. (as quick as a carriage, or quicker). The road ascends in zigzags. After 10 minutes' walk we reach the small *Piazza Salvator Rosa* (omnibus-station, see p. 25), where the Str. Salvator Rosa turns to the right (see p. 92).

In a straight direction begins here the new ***Corso Vittorio Emanuele** (Pl. D, 4, 5; C, 5, 6; B, A, 6), which is carried by means of windings and several viaducts round the hills of S. Elmo and the Posilipo. It then skirts the slopes for some distance, and at length gradually descends to the Piazza di Piedigrotta (p. 86) and the Mergellina (p. 85), commanding admirable views of the

town, the bay, and Mt. Vesuvius. The road was begun by the Bourbons for military purposes (to afford a protected communication between the Castel S. Elmo and the city), but has only recently been completed. Owing to the openness and healthiness of the situation, houses are rapidly springing up along this road. The distance from the Piazza Salvator Rosa to S. Maria di Piedigrotta is upwards of $2^1/_2$ M. (pleasanter for a drive than a walk). From the Corso a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Toledo, those from the last third descend to the Chiaja.

About $^1/_2$ M. from the Piazza Salvator Rosa, beyond the viaduct and a bend in the Corso, a road diverging to the right beyond a red house *(Salita di S. Martino)* ascends to the Castel S. Elmo and S. Martino. It soon narrows to a path ascending by means of steps, and towards the end by zigzags, and leads to the entrance of the fort in $^1/_4$ hr. About $^1/_2$ M. farther the *Salita del Petrajo*, another lane with steps, also ascends to the right from the Corso Vitt. Emanuele to S. Martino and S. Elmo. At the top we turn to the right and soon reach the entrance to S. Elmo. This is the shortest route to the castle from the new quarters on the Chiaja (donkeys for hire at the foot of the Salita). — A much easier, but longer route is by the carriage-road, following the Str. Salvator Rosa to the small chapel of S. Maria Costantinopolitana (Pl. C, 4; p. 91), diverging there to the left, turning to the left again, and then to the right. Carriage to S. Martino, with one horse $1^1/_2$, with two horses $2^1/_4$ fr., see p. 24.

On entering the precincts of the fortifications, we first proceed to the suppressed Carthusian monastery of —

***S. Martino** (Pl. D, 5), which is not less remarkable for the beauty of its situation and its views, than for the great value of its contents. It was begun in 1325 by Duke Charles of Calabria, but was entirely rebuilt in the 17th cent. Since its dissolution, the monastery has been placed under the management of the Museo Nazionale, and is shown daily, 9-4 o'clock (adm. 1 fr.; Sun. free).

Beyond the ticket-office lies the monastery court. We turn to the left here, and reach the church by passing through a corridor and the *Coro dei Laici Conversi.*

The Church, which consists of a nave with three chapels on each side, is richly embellished with marble. On the ceiling is an Ascension, and between the windows the Twelve Apostles, by *Lanfranco.* Over the principal entrance a *Descent from the Cross by *Stanzioni* (damaged), and next to it Moses and Elias by *Spagnoletto.* The Twelve Apostles above the arches of the chapels, by the same artist. Frescoes of the choir by the *Cavaliere d'Arpino.* The Crucifixion by *Lanfranco.* Nativity, unfinished, by *Guido Reni* (who died during the progress of the work). On the sides: to the left, Communion of the Apostles, by *Spagnoletto* (in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo;* to the right, the same subject by *Stanzioni*, and Institution of the Eucharist, by the pupils of P. Veronese. The marble decorations of

the church, twelve different roses of Egyptian granite, after *Cosimo Fansaga* of Carrara, the beautiful mosaic marble pavement by *Presti*, and the high-altar by *Solimena* also merit inspection. — The Sacristy, entered to the left from the choir, is adorned with intarsias by *Bonaventura Presto*, and paintings by the *Cavaliere d'Arpino*, *Stanzioni*, and *Caravaggio*. — Beyond it is the Tesoro, containing as an altar-piece a *Descent from the Cross, the master-piece of *Spagnoletto*, fine in colouring and admirable for its delineation of pain; on the ceiling Judith, by *Luca Giordano*, said to have been painted in 48 hrs., when the artist was in his 72nd year.

Opposite the sacristy, to the right of the choir, is the Chapter-House, with a ceiling-painting by *Corenzio;* other pictures by *Arpino*, *Finoglia*, *Stanzioni*, and *Cambiaso*.

From the chapter-house we pass through another small room and descend by a few steps into the *Cloisters, which are borne by sixty columns of white marble. — To the right of the cloisters we next enter the recently founded Museum, which contains a collection of majolicas (some very fine), glasses, mirrors, small pieces of tapestry, etc., in nine rooms.

At the end of the right wing of the cloisters is a door leading to the right through a corridor to the **Belvedere, a hexagonal room with two balconies commanding exquisite views of the city, the bay, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. It is less extensive than that from the summit of the fort, but more picturesque.

We now return to the monastery court by the corridor diverging immediately to the right by the entrance to the museum from the cloisters and passing a room with old models of Neapolitan fortresses. — Lastly, in the court, we may inspect a state-coach and state-barge of the period of Charles III. (1734).

Visitors are not admitted to the castle without a permesso from the commandant at Naples (p. 36).

The **Castel Sant' Elmo** (876 ft.), or *Sant' Ermo*, formerly *Sant' Erasmo*, was erected by *Giacomo de' Sanctis* under Robert the Wise (1343). Under Ferdinand I. (1458) it was called the *Castello di S. Martino*, after the neighbouring monastery, and considerably extended. In the 16th cent. it was altered to its present form by Don Pedro de Toledo, and in 1641 some additions were made by the Duke of Medina. The vast walls, the fosses hewn in the solid tuffstone rock, its subterranean passages, and ample cistern formerly obtained for it the reputation of impregnability. The fort has been dismantled under the new régime, and is now used as a military prison. A walk on the ramparts affords a splendid *Panorama of the town and bay, and particularly of the district towards Camaldoli, Misenum, and Ischia.

VI. Hill of Posilipo.

The walks described below may either be taken as a continuation of the traveller's visit to the modern quarters of the city, or they may be combined with the excursions mentioned in Route 5. If time is limited, a visit to the Strada Nuova di Posilipo may be combined with the excursion to Pozzuoli, the best plan being to go through the Grotta di Posilipo, and to return by the new road. A visit to Camaldoli may also be combined with that of S. Martino (2 hrs. more), but a whole afternoon should if possible be devoted to the former.

The hill which bounds Naples on the W., with its villages and numerous charming villas, derives its name of *Posílipo*, or *Posillipo*, from *Pausílypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of Augustus, which was gradually extended to the whole hill. The Posilipo is most conveniently visited either from the Chiaja or from the Museum. Our starting-point is the Chiaja.

The ****Strada Nuova di Posilipo,** which at first skirts the coast, and then gradually ascends round the S. slope of the hill, was begun in 1812 during the reign of Murat, and in 1823 completed as far as Bagnoli. It leads between many beautifully situated villages, commanding exquisite views, and should on no account be omitted from the traveller's programme. Comp. Map, p. 96.

The beginning of the Strada, as far as the *Frisio*, $1\frac{1}{4}$ M. from the end of the Villa Nazionale, has been described at pp. 83-86. The road leaves the sea and ascends in windings round the spur of the hill. To the left are the villas *Rocca Romana* (with hothouses), *Rocca Matilda*, and *Minutoli*. About $1\frac{1}{4}$ M. from the Frisio, beyond a church on the right with a relief of the Madonna over its portal, a road diverges to the left, descending past the *Villa de Melis*, or *delle Cannonate*, so called from its having been bombarded by the French, where Philip Hackert, the court-painter whose life and style of art have been described by Goethe, resided in 1786. The road then descends past the *Villa Gerace* to the *Capo di Posilipo*. The small church of *S. Maria del Faro*, in the vicinity, occupies the site of an old lighthouse. Beautiful view towards Naples. Boats for returning to the town may be hired here.

The main road ascends for $\frac{1}{2}$ M. more. At the top of the hill it is joined by the road described at pp. 91, 92. It then passes through a deep cutting to a ($\frac{1}{4}$ M.) projecting round platform which commands a magnificent *View towards Bagnoli, Camaldoli, Pozzuoli, Baja, and Ischia. The road now descends on the W. side of the Posilipo, commanding a fine view the whole way.

On the left, $\frac{1}{4}$ M. below the round platform, is the entrance to the so-called **Grotto of Sejanus**, a passage hewn through the rock of the Posilipo, about 990 yds. in length, being 233 yds. longer than the Grotta di Posilipo, and originally surpassing it in height and width. In the side next the sea are several openings for ventilation (fee 1 fr.; the inspection occupies about $\frac{1}{2}$ hr.).

This is the tunnel whose construction is ascribed by Strabo to *M. Cocceius Nerva* (B. C. 37), almost simultaneously with that of the Julian harbour on the Lucrine lake by M. Agrippa. It is therefore a mistake to associate it with the name of Sejanus, as it is of much earlier origin. It has recently been cleared of rubbish and supported by walls, on which occasion an inscription was found, recording that the tunnel had been repaired by the Emp. Honorius about the year 400. At the E. end of this passage, especially near the rocky promontory of *La Gajola*, the most beautiful views are obtained of Nisida, Procida, Ischia, Capri, and the bay of Naples, and a number of relics of antiquity are observed.

The custodian conducts the visitor from the grotto to a vineyard in the vicinity (fee 30-50 c.), whence a magnificent view is enjoyed, and where some of the scattered fragments of the *Pausilypon*, or villa of Vedius Pollio (p. 90) are visible, extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom. — The fishponds, in which the cruel Vedius was in the habit of feeding large lampreys with the flesh of his slaves, lay nearer the town. — A small *Theatre* is also seen, which belonged to the villa of Lucullus, with seventeen rows of seats hewn in the rock. Besides these are numerous other relics of the villas with which the Posilipo was covered in ancient times. We also observe, close to the sea, in the direction of the town, the *Scuola*, or properly *Scoglio* (rock) *di Virgilio*, perhaps once a temple of Fortune, or of Venus Euplœa, to whom mariners sacrificed after a prosperous voyage.

The S.W. spur of the Posilipo is called *Capo Coroglio*, opposite which rises the small rocky island of **Nisida,** the *Nesis* of the ancients, an extinct crater, which opens towards the S. On the N. side is a rock, connected with the mainland by a breakwater, and bearing the Lazzaretto (for quarantine purposes). The building on the height is a bagno for criminals (no admission).

The son of Lucullus possessed a villa on this island, to which Brutus retired after the murder of Cæsar in the spring of B. C. 44, and where he was visited by Cicero. He took leave here of his wife Portia on his departure for Greece, previous to the battle of Philippi. In the 15th cent. Queen Johanna II. possessed a villa on the island of Nisida, which was converted into a fort for the purpose of keeping the fleet of Louis of Anjou in check.

From the entrance of the Grotto of Sejanus to *Bagnoli* is another mile, so that the whole distance thither from the Largo della Vittoria is about 4 M. — *Bagnoli*, see p. 96.

The Hill of Posilipo is traversed by numerous roads and paths connecting the different villages, houses, and villas. Most of them are flanked by walls and command no view, but here and there they afford fine prospects of the city and bay and towards the W. The following route is recommended, particularly for driving (or at least part of the way; cab-fare from the Piazza Salvator Rosa to Antignano, with one horse $1^1/_2$, with two horses $2^1/_4$ fr.).

We follow the Strada Salvator Rosa (formerly *dell' Infrascata*), mentioned at p. 87, from the Piazza Salvator Rosa to the right (nearly $^1/_2$ M. from the Museum), passing between houses for nearly $^1/_2$ M. and afterwards between garden walls. — A road diverges hence to *Arenella*, the birthplace of the talented landscape-painter *Salvator Rosa* (b. 1605, d. at Rome in 1673 after a chequered career). — We continue to follow the main road in a straight direction. By the ($^1/_3$ M.) chapel of *S. Maria Costantinopolitana* the road to S. Elmo, mentioned at p. 88, diverges to the left. To the right, farther on, we reach **Antignano** in 2 min. more. From the small piazza at the beginning of the village the road to Vomero (left) and Camaldoli (right, p. 92) separate. Comp. Plan II (B, 4), p. 21.

We turn to the left ('Strada Belvedere'), and then, halfway

to the village, to the right, and next reach (1/3 M.) *Vomero*, where the *Villa Belvedere* on the left commands a charming *Panorama of both land and sea (attendant who shows the terrace, 5-10 soldi). About a hundred paces farther the steep *Salita del Vomero* descends to the Corso Vittorio Emanuele and to the Chiaja. — Our route continues to follow the heights, passing between the garden-walls which enclose the villas *Regina*, *Ricciardi*, *Belletieri*, and *Tricase*, and turns (2/3 M. from the Belvedere) a little to the S. (fine view of Naples over the wall to the left). It then ascends, under the name of 'Strada Patrizi', past the (1/3 M.) *Villa Patrizi*, to the top of the Posilipo, whence we enjoy an admirable view of the district to the W., the Phlegræan fields of antiquity (p. 94). Comp. the Map, p. 96.

The road continues to follow the top of the Posilipo, under which the tunnel mentioned at p. 87 passes. A little before we reach the entrance to the (2/3 M.) village of *Posilipo*, the Salita di S. Antonio diverges to the left, descending past Virgil's Tomb (p. 86) to the Mergellina. — If the traveller prefers, he may pass through the village of Posilipo and follow the same road, which commands beautiful views and descends, past the village of *Strato* on the right, to (2 M.) the *Strada Nuova di Posilipo*, which we reach at its highest point. The Grotto of Sejanus is 1/2 M. farther, and the Villa is about 3 M. distant thence (comp. p. 90).

Camaldoli.

An Excursion to Camaldoli and back on foot, including stay there, takes 4 1/2-5 hrs.; on donkey-back a little less (from the Museum 2-2 1/2 fr. and a trifling fee to the attendant). Those who prefer it may drive as far as *Antignano* (one-horse carr. 1 1/2, two-horse 2 1/4 fr.; comp. p. 24), where donkeys may be hired; carriages for returning may also be procured here, so that it is unnecessary to keep one waiting. The bridle-path from Antignano, which walkers will find pleasant, cannot be mistaken if the following directions be attended to (see also Plan, p. 20, and Map, p. 96). — The early morning and the evening lights are the most favourable for the views, particularly the latter. The traveller, however, should start on the return-journey in good time, as it is anything but pleasant to encounter frequent walkers and riders on the rough path after dusk.

Leaving the Museum, we follow the Strada Salvator Rosa or dell' Infrascata (p. 91) as far as *Antignano* (1 1/4 M.), where we turn to the right (comp. Plan B, 4). At the next bifurcation we turn to the left, and reach (4 min.) the office where the *Dazio Consumo*, or municipal tax on comestibles, is levied. About 200 paces farther on, we take the bridle-path diverging to the left and passing an osteria on the right. The path then immediately passes under a viaduct and enters a hollow (to which point our Plan of Naples extends: A, 4, 3). The path runs between bushes and dines. After 20 min., beyond an archway through which we pass, the path turns by a white house a little to the left to the (4 min.) farm-buildings of *Camaldolilli*, and passes through the gateway,

immediately beyond which it ascends to the right at a sharp angle. Fine view of S. Elmo, Naples, Vesuvius, and the bay towards the right. After 7 min., at the point where the path descends slightly, a path diverges to the right to Nazaret, while our route descends to the left and passes the mouth of a gorge, through which is obtained a fine view of Capri. In 3 min. more we pass a path turning sharply to the left, and in 10 min. reach a point where a path diverges to the right to Nazaret and a forest-path leads to the left, while the main path, leading to Camaldoli, ascends steeply in a straight direction. In $^1/_4$ hr. more we turn to the right to a closed gate, on passing through which riders have to pay 20 c. and walkers 15 c. each. The path then skirts the wall of the monastery garden, where it is joined by the path from Nazaret, and reaches the entrance to the monastery in 5 min. more. Visitors ring at the gate, and on leaving give the porter a few soldi.

****Camaldoli**, a monastery of the Camaldulensian order instituted by S. Romuald near Florence about the year 1000, was founded in 1585, but is now dissolved. It stands on the E. summit of an amphitheatre of hills which enclose the Phlegræan plain on the N., being the highest point near Naples (1476 ft.), and commands one of the most magnificent views in Italy. The monastery and church contain nothing worth seeing, and we therefore proceed at once to the garden. Two points of view are specially to be noted: the more important is in the garden, straight before us; the other, which commands the Campanian plain, is by the monastery, more to the left. Now that the monastery is dissolved, ladies also are admitted. There are still four surviving monks, who offer wine and coffee, and who in any case expect a small donation ($^1/_2$ fr. for one person).

The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended capital (of which a great part is concealed by S. Elmo) with its environs, the Lago d'Agnano, the craters of Solfatara and Astroni, the promontories of Posilipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is bounded by Capri and the Punta della Campanella, the ancient promontory of Minerva. The small towns of Massa, Sorrento, and Castellamare are visible; also Monte Sant' Angelo, the smoking cone of Vesuvius, and the luxuriant plain at its base. Towards the N. the eye wanders over the expanse of the *Campania Felix* with its numerous villages, over Nola, Cancello, Maddaloni, Caserta, Capua, Monte Tifata, the volcanic group of the Rocca Monfina, the lake of Patria, Gaeta, the hills of Formiæ, and the Monte Circello beyond. To the W. stretches the open sea, with the islands of Ponza, Ventotene, S. Stefano, and Isola delle Botte.

We may also descend by *Nazaret* to *Pianura* at the N.W. base of the hill, where there are extensive quarries; thence to Fuorigrotta (p. 87), 4 M. — At the S. base of Camaldoli lies the village of *Soccavo*, to which a steep path descends (guide necessary); thence to Fuorigrotta $2^1/_2$ M.

5. Pozzuoli, Baiæ, Misenum, and Cumæ.

The *Phlegraean Plain*, a district to the W. of Naples, has from time immemorial been a scene of tremendous volcanic activity, and as lately as the 16th cent. has undergone vast changes, of which the traveller will observe traces at every step. This tract is scarcely less interesting in an historical than in a physical point of view. It was here that Hellenic civilisation first gained a footing in Italy, and constant communication was thenceforth maintained between this portion of the peninsula and the East. The legends of Hellenic tradition are most intimately associated with these coasts, and the poems of Homer and Virgil will continue to invest it with a peculiar interest as long as classic literature exists. The prosperity of this lovely coast has long since departed. The grand creations of imperial Rome, the innumerable palatial villas of the Roman aristocracy, have l been converted into a chaotic heap of ruins by convulsions of nature, a have left behind comparatively slight traces of their former magnificen The malaria which prevails in many parts of the district, and the stupendous though slumbering, agencies beneath the soil cast a certain gloom ove the scene; but the inexhaustible beauties of Italian nature are still invested with the same charms as they possessed two thousand years ago. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

The fertile imagination of the natives has assigned all kinds of imposing classical names to many insignificant and uninteresting objects in this district, and strangers are therefore often importuned to inspect pretended curiosities which make serious inroads on time, temper, and purse. The chief objects of interest are enumerated in the following description.

Two Days should if possible be devoted to exploring this region as follows: First: — Drive through the Grotta di Posilipo (p. 87) to the now drained *Lago d'Agnano*, 40 min.; visit the *Dog Grotto*, 20 min.; walk over the hill (*View) to the *Solfatara*, 1 hr.; halt there, 20 min.; walk to *Pozzuoli* and the *Amphitheatre, 20 min.; halt there, and visit cathedral, harbour, and *Temple of Serapis, 1 hr.; drive back to Naples by the **Strada Nuova di Posilipo* (which route must be expressly stipulated for), $1^1/_4$ hr.; in all 5-6 hours. — Second: Drive through Pozzuoli to the *Arco Felice*, $1^3/_4$ hr.; walk to *Cumae* and back, 1 hr.; walk through the Grotta della Pace to the *Lago Averno* and *Baja*, 1 hr.; drive to *Bacoli*, 20 min. (Piscina Mirabilis $^1/_4$ hr.); ascent of *Capo Miseno* and back, $1^1/_2$ hr.; drive back to Naples $2^1/_2$ hrs.; in all 7-8 hours. — A pleasant variety may be introduced into the excursion by going from Pozzuoli to Baja or to the Grotto of Sejanus by boat.

One Day. If Cumae, which is chiefly interesting to archæologists, or the Dog Grotto and the Lago d'Agnano be omitted, all the other places may easily be visited in one day. (The Solfatara may also be omitted by those who intend to ascend Vesuvius.) The important antiquities of Pozzuoli may in this case be visited either in going or returning. The start should be made early. — The inns are generally dear and indifferent. Luncheon or early dinner may be taken at the Lucrine Lake or at Baja, but it is preferable to bring provisions from Naples and to picnic at Cumæ or on the Capo Miseno.

The way in which these excursions may be combined with a visit to Procida and Ischia is indicated at p. 102.

Carriages. There is no fixed tariff except for the drives to the Lago d'Agnano and to Bagnoli, for either of which the fare is 2 fr. with one horse, or 3 fr. with two horses (from the stand in the Strada di Piedigrotta; comp. p. 24). — The usual fare to *Pozzuoli* for a cab with one horse is 3 fr., there and back 4 fr., or back by the Strada Nuova di Posilipo 5 fr.; to Pozzuoli and Baja, and back, 10 fr.; driver's fee extra in each case. Those who take an interest in the antiquities, and do not object to walking, had better not be hampered with a carriage for the whole excursion. As there is constant communication between Naples and Pozzuoli, a single seat ('un posto') in public conveyance may

always be obtained for 1 fr., but some practice in bargaining is required; most of these vehicles start from the Café Benvenuto (Strada di Chiaja, corner of the Strada Alabardieri; Pl. D, 6). A single seat may also easily be obtained in one of the small 'corricoli' or gigs which ply between Naples, Pozzuoli, and Baja (1/2-1 fr., according to the distance). — A carriage with two horses for the whole day costs 20-25 fr., with one horse 10-12 fr., a corricolo 8 fr.; in every case a distinct bargain should be made beforehand.

Guides. The following directions, the map, and a slight knowledge of the language will enable the traveller to dispense with a guide. Those, however, who desire to avoid the importunities of the guides at Pozzuoli and Baja may engage a cicerone at Naples for the excursion (6 fr.; see p. 25). The Naples guides undertake the hiring of a carriage, the payment of fees, etc., thus relieving the traveller of all trouble (total cost for two persons with one-horse carriage about 20 fr.).

The usual and shortest route to the W. environs of Naples is through the Grotta di Posilipo and *Fuorigrotta* (p. 87; 2 1/4 M. from the Largo della Vittoria), from which the main road leads straight to Bagnoli (p. 96). From that road, a few hundred paces beyond Fuorigrotta, a cart track, and nearly 1 1/2 M. farther a broad road, diverge to the dried up Lago d'Agnano, 2 1/4 M. from Fuorigrotta.

The **Lago d'Agnano,** which was drained in 1870, is an old crater of irregular form, 2 1/4 M. in circumference. The water produced malaria, but now that it is drained the gain in a sanitary point of view is very doubtful, while the beauty of the landscape is sadly impaired.

On the S. bank, immediately to the right of the point where the road reaches it, are the old *Stufe di San Germano*, or chambers in which the hot sulphureous fumes rising from the ground here are collected for the use of sick persons (adm. 1 fr. each person). A few paces farther on is the famous *Grotta di Cane*, or *Dog Grotto*. It derives its name from the fact that the ground and sides are so thoroughly impregnated with carbonic acid gas, that the fumes render dogs insensible in a few seconds, and produce a feeling of languor on human beings. Dogs are provided for the exhibition of this somewhat cruel experiment, but the curiosity of the traveller may be sufficiently gratified by observing that a light is immediately extinguished when brought in contact with the vapour. Pliny (Hist. Nat. ii. 93) mentions this grotto as: 'spiracula et scrobes Charoneæ mortiferum spiritum exhalantes in agro Puteolano'. (Adm. 1/2 fr. each person; 1 fr. more is demanded for the experiments with the dog and the light.)

The road skirting the S.W. bank of the dried lake leads to (1 M.) the royal *chasse* of **Astroni,** the largest and most important of the volcanic craters in this region, being upwards of 3 M. in circumference, and densely overgrown with holm-oaks and poplars. On the S. side it contains a small lake, and in the centre an eminence of trachytic lava. Picturesque, but somewhat dull park-scenery, pleasanter for riding than walking. Driving is practicable only as far as the margin of the crater. We then ascend the old road to the left to the large gate, where we show our 'permesso' (see p. 36). Fee 1/2 fr.

From the Lago d'Agnano to Pozzuoli, 1 1/4 hr., a pleasant footpath commanding a superb view towards the end, leads across the hills to the W. By a solitary house, about 8 min. from the Dog Grotto, a road di-

verges to the left from the above-mentioned Astroni road, and skirts the N. base of the *Monte Spina*. After 3 min. we turn to the right, and in 10 min. more to the right again; where the road divides into three (2 min.) we turn to the left, then immediately afterwards to the left again, continuing to follow the main road. At a farm-house (10 min.) the road narrows to a footpath, which ascends steeply past ancient walls to a (8 min.) white building and yard, through which we pass by a door on the left. Passing through a narrow dell, the path leads in 8 min. more to the top of the hill, where we take the road to the right. Looking back, we obtain a beautiful glimpse at Nisida and Capri, and by the (5 min.) suppressed Capuchin monastery of *S. Gennaro* (p. 99), we enjoy a superb °Survey of Pozzuoli and its bay, the Capo Miseno, and Ischia. After 4 min. more in a straight direction, we may turn to the right to the entrance of the Solfatara (p. 99), or to the left to (1/4 hr.) Pozzuoli.

The monotonous high road from Fuorigrotta to (2 1/4 M.) Bagnoli leads between gardens. When it approaches the coast, the island of *Nisida* (p. 91) becomes visible on the left.

Bagnoli (called by the Neapolitans Bagnōl) is a small watering-place with hot springs, some of which contain salt and carbonic acid gas, others sulphur and iron. There are several bath and lodging-houses. From Bagnoli by the Strada Nuova di Posilipo to Naples, see pp. 91, 90.

From Bagnoli to Pozzuoli, 2 1/4 M., the road skirts the coast, commanding delightful views. In the lava hills which rise near the sea, not far from Pozzuoli, are extensive quarries (Petriere), where two hundred convicts are employed.

Pozzuoli. — **Hotels.** Gran Brettagna, on the hill, in the street ascending to the right at the entrance of the town, well spoken of; Ponte di Caligola, near the harbour, in the small Piazza S. M. delle Grazie. — **Restaurant.** *Bella Venezia*, on the quay. (Bargaining necessary everywhere.)

Guides, whose services may well be dispensed with (p. 95), assail the traveller pertinaciously the moment he arrives. Their demands are generally extravagant. For a walk through the town, to the Amphitheatre, and the temple of Serapis 1 fr., or, with the addition of the Solfatara, 1 1/2 fr. suffices. — The guides and others also importune visitors to buy 'antiquities' which are manufactured at Naples and then buried to give them the requisite coating of rust or verdigris. Genuine antiquities may be purchased of the *Canonico Criscio*, in the road ascending to the right from the entrance to the town.

Carriage with one horse to Cumæ or Baja 3-4, to both 5-6 fr.; seat in a 'corricolo' 1/2-1 fr. — *Donkeys* (bad) 2-3 fr. for an afternoon. — *Boat* to Baja for 3-4 persons, in 1/2-1 hr., about 2 fr.

If the traveller takes a carriage from Pozzuoli to Baja he had better drive at once to the Solfatara (walking, however, for the last 5 min.), then to the Amphitheatre, and lastly to the Serapeum. The harbour may be visited in returning. — Comp. the Plan.

Pozzuoli, a quiet town with 16,000 inhab., situated on a projecting hill and at its base, on the bay of the same name, which forms part of the Bay of Naples, was founded at an early period by the Greeks and named by them *Dicaearchia*. It was subdued by the Romans in the Samnite wars, repeatedly colonised by them, and called by them *Puteoli*. It afterwards became the most important commercial city in Italy, and the principal depôt for the traffic with Egypt and the East, whence



Geograph. Anstalt von Wagner & Debes, Leipzig.



CONTORNI DI NAPOLI.

(PARTE OCCIDENTALE)

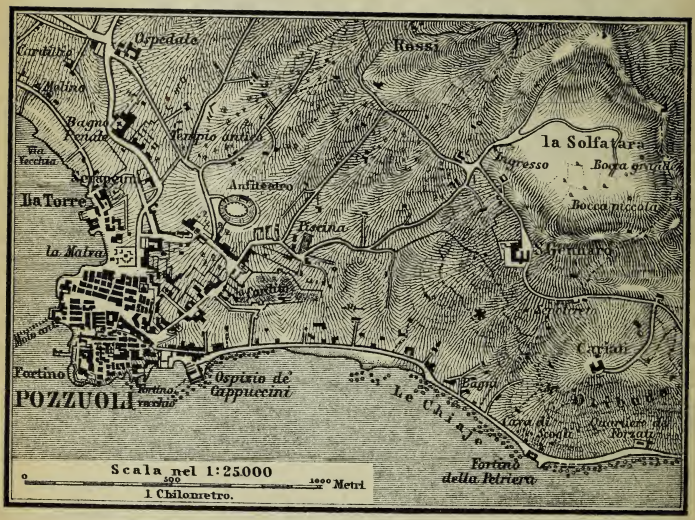
Scala nel 1:100.000

0 1 2 3

Chilometri

Abbreviazioni: *Gr.a Grotta, P.ta Punta, Riv.a Riviera, Sc. Scoglio, Sp.a Spiaggia, T.e Torre, V.a Villa, V.e Vallone.*

Lithogr. v. Busch & Weicker.


Ospedale
Rassi
la Solfatara
Tempio antico
Anfiteatro
Porta
la Torre
la Maina
Ospizio de' Cappuccini
POZZUOLI
Bagni
Le Chiaje
Fortino
Scala nel 1:25000
1 Chilometro.
Metri

Oriental forms of worship were introduced here at an early period. St. Paul once spent seven days here (Acts, xxviii). Its ruins, which lie close to the modern town, are now the only indication of its ancient importance. The town itself presents few attractions. — The volcanic puzzolana earth found in the whole of this district, from which an almost indestructible cement is manufactured, derives its name from Pozzuoli.

At the entrance to the town a broad paved road ascends to the right in windings, leading to the upper town, the Amphitheatre, and the Solfatara (see below).

Entering by the gate we soon reach the principal Piazza, in which rise the statue of a senator, bearing the name of *Q. Flav. Mavortius Lollianus*, discovered in 1704 (head formed of a separate block, but also ancient), and that of *Bishop Leon y Cardenas*, Viceroy of Sicily under Philip III.

Proceeding in a straight direction, and turning to the left by the church of S. Maria delle Grazie, we come to the Harbour, where we see the remains of the ancient pier, called by Seneca *Pilae*, by Suetonius *Moles Puteolanae*, and now *Ponte di Caligola*. Of twenty-five buttresses, which supported twenty-four arches, sixteen are left, three being under water. They are constructed of bricks and puzzolana earth, and bear an inscription recording that the pier was restored by Antoninus Pius. A common, but erroneous impression is, that they were connected with the bridge-of-boats which Caligula threw across the bay of Baiæ, in order that, clad in the armour of Alexander the Great, he might there celebrate his insane triumph over the Parthians. Route along the quay to the Serapeum, see below.

If at the first bend in the above-mentioned road which leads to the upper part of the town we turn to the left we soon reach the Piazza del Municipio, commanding a fine view, whence we may follow the Via del Duomo and its second side-street to the left to the cathedral of *S. Proculo*. It occupies the site of a temple of Augustus, erected by L. Calpurnius, six Corinthian columns from which are still outside. The church contains relics of St. Proculus and the monuments of the Duke of Montpensier and Giovanni Battista Pergolese of Jesi, the talented composer of the original Stabat Mater, who died in 1736 at the age of 26.

At the extreme N. end of the town begins a narrow street (bearing the inscription 'Bagni di Serapide') which leads from the sea to the ***Temple of Serapis,** or *Serapeum* (fee $\frac{1}{2}$ fr.), known as early as 1538, but not completely excavated till 1750. It consisted of a square court, enclosed by forty-eight massive marble and granite columns, and with thirty-two small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), bearing a rich frieze. In the centre of the court stood a circular temple, surrounded by a peristyle of sixteen

Corinthian pillars of African marble, which have been transferred to the theatre of the palace at Caserta (p. 10), the bases alone being left. The interior was approached by four flights of steps. The pavement declined inwards towards the centre, where the statues of Serapis, now in the museum at Naples, were found. Two inscriptions found here mention the restoration of the temple by Marcus Aurelius and Septimius Severus. The lower parts of the ruin are under water, but the level of the ground has recently been raised, in order to prevent unhealthy exhalations.

In the course of centuries a species of shellfish (*lithodomus*, or *modiola lithophaga*, still found in this vicinity) had undermined the bases of the central columns, whilst the upper parts remained intact. Interesting observations may be made here with respect to the changes which have taken place in the level of the sea at different periods. That it had risen considerably, even in ancient times, is proved by the fact that mosaics have been found 6 ft. below the present level of the pavement. After the decline of heathenism the sea continued to rise, as the different watermarks testify. Subsequently the lower part of the edifice was buried to a depth of 13 ft., probably by an eruption of Solfatara, and thus protected against the farther invasions of the crustacea. These extend to a height of 9 ft., so that at one period the sea-level must have been at least 20 ft. higher than at present. This great change was caused by the convulsion connected with the upheaval of Monte Nuovo (p. 100) in 1538. Since the last century the ground has again been gradually sinking. The salt springs in the ruins were called into existence by the last eruption.

The *Temple of Neptune* is a name applied to another ruin, to the W. of the Serapeum, consisting of a few pillars rising from the sea. In the vicinity, also under water, is situated the so-called *Temple of the Nymphs*, from which a considerable number of columns and sculptures have been recovered. A little farther on, a few fragments indicate the site of Cicero's *Puteolaneum*, a villa delightfully situated on the coast, with shady avenues, which the orator in imitation of Plato called his Academy, and where he composed his 'Academica' and 'De Fato'. Hadrian, who died at Baiæ, A.D. 138, was interred within the precincts of Cicero's villa, and Antoninus Pius afterwards erected a temple on the spot.

On leaving the Serapeum, we proceed to the right, and by a fountain again to the right, after 4 min. cross the high road, and ascend the broad paved road to the left to an open space, whence the Via Anfiteatro leads after about 250 paces to the Amphitheatre, the most interesting and perfect of all the ruins of Pozzuoli (admission 2 fr.; Sundays gratis).

The ***Amphitheatre** rests on three series of arches, which were surrounded by an external court; the two principal entrances were adorned with triple colonnades. The interior contained four tiers of seats in several compartments *(cunei)*, connected by flights of steps. The imperial seat was distinguished by Corinthian columns of black marble. The arena, 369 ft. long, and 216 ft. broad, was excavated in 1838, when a number of subterranean passages and receptacles for the wild beasts, etc., 98 paces long and 53 broad, were discovered, affording us a distinct idea of the arrangements and machinery of the ancient amphitheatres. By means of a water conduit (to the left of the principal entrance) the arena could be laid under water when naval combats were to be represented; the

outlet is in the principal passage. The entrances for the gladiators, and the air-holes and outlets of the dens of the animals are easily recognised. The celebrated gladiator-combats under Nero, when he received Tiridates, King of Armenia, as a guest at his court, took place here, and even the emperor himself entered the arena. Under Diocletian St. Januarius and his companions were thrown to the wild beasts here in vain, as an inscription on the chapel dedicated to him records, before they were put to death near the Solfatara. The high ground near the amphitheatre commands a fine view in the direction of Misenum.

Above the amphitheatre was situated a theatre, the ruins of which have not yet been excavated. Other ruins in the vicinity, externally of circular construction, are believed to have been either *Baths* or a *Temple of Diana*. The *Villa Lusciano* contains the so-called *Labyrinth*, really a piscina, or ancient reservoir. The *Piscina Grande*, with vaulted ceiling, resting on three rows of ten columns each, still serves as a reservoir, and was doubtless once connected with the ancient Julian aqueduct from the Pausilypon to Misenum.

Roman Tombs have been discovered in great numbers on the old roads, the *Via Campana* leading to Capua, the *Via Puteolana* to Naples, and the *Via Cumana* to Cumæ, but are now mere shapeless ruins.

We now return to the Piazza del Municipio (p. 97), from the opposite end of which, by the small church 'Deiparæ Consolatrici Sacrum', the road to the entrance of the town descends to the right (p. 96), while that to the Solfatara leads to the left. The latter (after 2 min., to the right, afterwards to the left) ascends through vineyards. The ascent to the Solfatara on foot takes 20 min.; donkey 1 fr. (not recommended).

The ***Solfatara** (adm. $^1/_2$ fr. each person) is the crater of a half extinct volcano, an oblong space enclosed by hills of pumice-stone, from fissures ('fumaroli') in which vapours and sulphureous gases ascend. The ground is hollow in every direction. The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be connected with the crater of Ischia. The only recorded eruption from it, attended with an emission of lava, took place in 1198. A manufactory of stucco is now established here.

Above the Solfatara, towards the E., rise the *Colles Leucogaei*, the white hills whose light-coloured dust was so highly prized by the ancients for colouring groats and other kinds of grain. Several small brooks containing alum have their source here, called *I Pisciarelli*, the *Fontes Leucogaei* of the ancients (Plin. Nat. Hist. xxxi. 2), which fall steaming into a ravine between the Solfatara and the Lago d'Agnano, and are frequently used as a remedy for cutaneous diseases. The ground is warm and saturated with gas in every direction.

Shortly before our route reaches the Solfatara it is joined on the right by a road coming from the Lago d'Agnano (p. 95). The *View on the latter road is so fine that the traveller should not omit to ascend as far as (6 min.) the now suppressed Capuchin monastery of *S. Gennaro*, erected in 1580 on the spot where St. Januarius is said to have been beheaded in 305.

The high-road (carriages, see p. 96) which leads towards the W. from Pozzuoli divides at the foot of the Monte Nuovo, nearly $1^1/_2$ M. beyond the town. The branch to the right leads to the Lago Averno, Arco Felice, and Cumæ (pp. 104-6); that to the left to Baiæ and Misenum ('Strada di Miniscola').

The **Monte Nuovo** (456 ft.) is a volcanic hill of comparatively recent origin, having been upheaved on 30th Sept. 1538, after a violent earthquake. Its form is that of an obtuse cone, in the centre of which is a deep extinct crater, enclosed by masses of pumice-stone, trachyte, and tufa. The ascent is interesting.

The road to Baiæ ($2^1/_4$ M. from the above-mentioned bifurcation) traverses the narrow strip of land which now separates the Lacus Lucrinus from the sea. Here stands the small but clean *Hôtel de Russie* (D. 3, déj. 2, bottle of wine $^1/_2$, pens. 5 fr.).

The **Lacus Lucrinus**, which was famed for its oysters in ancient times, was separated from the sea by a bulwark, called the *Via Herculea*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. This barrier afterwards fell to decay and was again repaired, but was seriously damaged by the eruption of Monte Nuovo in 1538. Part of it, 250 yds. in length, is still visible under the water, where remains of the *Portus Julius*, or harbour constructed by Agrippa, are also distinguishable. Instead of oysters, the lake now yields the *spigola*, a fish much esteemed by the Neapolitans.

About $^1/_2$ M. to the N. of the Lacus Lucrinus, a little inland, bounded on three sides by hills clothed with chestnuts, vineyards, and orange-gardens, lies the celebrated ***Lacus Avernus,** which was regarded by the ancients as the entrance to the infernal regions on account of its sombre situation and environs. Its banks are now bordered with blocks of lava. Circumference nearly 2 M.; depth 210 ft.; height above the sea-level $3^1/_2$ ft. Tradition affirmed that no bird could fly across it and live, owing to its poisonous exhalations, and that the neighbouring ravines were the abode of the dismal, sunless Cimmerii, mentioned by Homer (Odyss. xi). Virgil, too, represents this as the scene of the descent of Æneas, conducted by the Sibyl, to the infernal regions (Æn. vi. 237). Augustus, by the construction of the Julian harbour, and by connecting this lake with the Lacus Lucrinus, was the first to dispel these gloomy legends. Horace and Virgil accordingly extol the harbour as a prodigy. — The canals and wharves of Agrippa were still in existence in 1538, but the upheaval of the Monte Nuovo destroyed every vestige of them, half filled the Lucrine lake, and so altered the configuration of the neighbourhood that the two lakes are now quite separate, and the intervening space is completely overgrown with underwood. In 1858 an attempt was made to convert the Lacus Avernus anew into a war-harbour, but the scheme was soon found impracticable.

On the S. Side of the lake are observed grottoes and cuttings, hewn in the tuffstone rock, which probably once belonged to the Portus Julius. One of these caverns, situated a few hundred paces to the left of the end of the road coming from the Lucrine Lake, and now called the **Grotto of the Sibyl**, or *Grotta d'Averno*, is entered by a gateway of brick, and consists of a long, damp passage hewn in the rocks and ventilated by vertical apertures. About midway between the two lakes a narrow passage to the right leads to a small square chamber, the '*Entrance to the Infernal Regions*'. Near it is a chamber with mosaic pavement and arrangements for a warm bath. It contains luke-warm water, 1 ft. in depth, which rises in the neighbourhood and is styled by the guides the '*Bath of the Sibyl*'. The grotto is 280 paces in length, and blackened with the smoke of torches.

On the N.W. Side of the lake is one end of the *Grotta della Pace* (p. 105).

On the E. Side are the interesting ruins of magnificent *Baths*, sometimes called a *Temple of Apollo*, *Pluto*, or *Mercury*.

Having returned to the Baja road, we reach, about $^1/_2$ M. from the Lucrine Lake, the ruins of ancient baths, called *Le Stufe di Tritoli*. Near them a path on the slope of the mountain leads to the *Bagni di Nerone*, a long, narrow, dark passage in the rock, at the farther end of which rise several warm springs, the famed *Thermae Neronianae* of antiquity, and still frequented by invalids.

The water is hot enough to boil eggs (1 fr.; admission to the baths $^1/_2$ fr.). But there is nothing worth seeing, and the interior is so hot that a visit to it is anything but pleasant.

After we have ascended a little and rounded the projecting *Punta dell' Epitaffio*, a charming view of Baja is disclosed to us. On the hill to the right we observe innumerable fragments of old masonry, passages, colonnades, mosaic-pavements, etc., all now overgrown with plants and buried in rubbish.

Baja. — Hôtel della Regina, a tavern commanding a charming view, not suitable for spending the night; bargaining advisable in spite of the announcement of fixed charges, D. $3^1/_4$ fr., A. 25 c.; Albergo della Vittoria, at the foot of the castle, $^1/_2$ M. farther, less pretentious. — Guide unnecessary, 1-$1^1/_2$ fr. according to bargain; *Giosafatta de Lucio* may be recommended.

Boat to Pozzuoli for 3-4 persons about 2 fr.; to Bacoli and Miseno the same; there and back 3-4 fr.; according to bargain in each case.

Baja, the ancient *Baiæ*, now a very insignificant village, situated on the bay of the same name and commanding a charming view was the most famous and magnificent watering-place of antiquity, and had attained the zenith of its splendour in the age of Cicero, Augustus, Nero, and Hadrian. 'Nothing in the world can be compared with the lovely bay of Baiæ', exclaims Horace's wealthy Roman (Epist. i. 85), who is desirous of erecting a magnificent villa there. Luxury and profligacy, however, soon took up their abode at Baiæ, and the desolate ruins which now alone encounter the eye point the usual moral. With the decline of the Roman empire the glory of Baiæ speedily departed. In the 8th cent. it was devastated by the Saracens, and in 1500 entirely deserted by its inhabitants.

Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea, nothing but mere fragments now remain. In modern times these ruins are often

exalted into temples, or otherwise dignified in a manner for which there is not the slightest foundation. The principal remains consist of three extensive colonnades which belonged to baths.

We first observe in a vineyard to the right of the high road, and to the N. of the road to the Lago Fusaro, a large octagonal building, with a circular interior, and four recesses in the walls, and remains of a water conduit, styled a *Temple of Diana* (fee 30-50 c.).

If we ascend the road to the Lago Fusaro for 5 min. we reach a path to the right on the slope, which in 10 min. more leads us to the top of the hill, and commands an admirable view of Cumæ, Ischia, etc.

Close to the village, in another vineyard to the right of the road, is a large circular building, with a vaulted ceiling, open in the centre, and four niches in the walls, obviously a bath, but called a *Temple of Mercury*, or by the peasantry *il troglio* (trough). Fine echo in the interior (fee 30-50 c.; women here offer to dance the tarantella for the traveller's entertainment, 50 c.).

A little farther on, to the right, is the Hôtel della Regina. About 100 paces beyond it, to the left, by the small harbour where the boats from Pozzuoli land, is situated an octagonal structure with a vaulted ceiling, in the interior circular, and 25 paces in diameter, with remains of the ancient lateral chambers, windows, and staircases, somewhat resembling the Minerva Medica at Rome, now called the *Temple of Venus*. (As this is a public thoroughfare, no gratuity need be given.)

The high road skirts the bay, and passing several columbaria on the left, ascends the hill occupied by the *Castle of Baja*, which was erected in the 16th cent. by Don Pedro de Toledo.

About 2 M. beyond Baja we reach the village of **Bacoli,** which derives its name from the ancient *Villa Bauli*, and also boasts of a number of antiquities. The traveller who is pressed for time, however, had better confine his attention to the Piscina Mirabilis (see below).

The Villa Bauli is celebrated as having been the frequent residence of distinguished Romans, and it was here that Nero planned the murder of his mother Agrippina, in March, A.D. 59, a crime which was afterwards perpetrated at her villa on the Lucrine Lake. The tomb of Agrippina, of humble pretensions as Tacitus informs us (Ann. xiv. 9), was situated on the height by the road to Misenum, near the villa of Cæsar, but the spot cannot now be exactly determined. What is commonly named the *Sepolcro d' Agrippina*, on the coast below the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruins of a small theatre. Extensive ruins near this, partly under water, are supposed to belong to the villa of the eminent orator Hortensius, and may be visited by boat. Even the pond in which he reared his favourite lampreys is said to be visible. In this villa Nero is believed to have sanctioned the proposition of his freedman Anicetus, commander of the fleet, to drown his mother Agrippina by sinking her in a ship. The attempt, however, failed.

The *Villa of Julius Caesar*, on the height near Bauli, was afterwards the property of Augustus, and was occupied by his sister Octavia after the death of her second husband M. Antony; and here she lost her hopeful son, the youthful Marcellus, whom Augustus had destined to be his successor. It is believed by many that the subterranean chambers, known as

the CENTO CAMERELLE, or *Carceri di Nerone*, or the *Labyrinth*, belonged to the basement story of this villa (fee 1/2 fr.). They are sometimes visited by torchlight, but the view from them is the chief attraction.

On the hill to the S. of Bacoli, 10 min. from the entrance to the village, is situated the **Piscina Mirabilis*. (Guide unnecessary. We may either leave the road by the Uffizio Daziario and follow the long street of the village; or, better, follow the road to the bifurcation mentioned below, and 60 paces beyond it ascend a path diverging to the left from the Misenum road. On the hill we turn to the right. Custodian, whose house is on the right, near the Piscina, 1/2 fr.; he sells vases and other antiquities found in the vicinity.) The Piscina is a reservoir at the extremity of the *Julian Aqueduct*, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive columns, and admirably preserved. — Following the top of the hill in the same direction (S.) for 7 min. more, we reach a cottage (good wine), the roof of which commands a very fine view, though inferior to that from the Capo Miseno.

Near Bacoli, about 1/4 M. beyond the Uffizio Daziario, the road divides: the branch to the right leads to Miniscola and the (2/3 M.) starting-point of the ferry-boat to Procida and Ischia (see p. 107); the road to the left leads in a straight direction to Misenum. Both of these roads skirt the margin of the shallow Mare Morte, part of the old harbour of Misenum, from which it has only recently been separated by the embankment which bears the road. The two basins are now connected by a narrow channel only, which is crossed by a bridge.

In the time of Augustus a vast war-harbour was constructed at Misenum by Agrippa, in connection with the works at the Lacus Avernus and the Lacus Lucrinus, in order to serve as a receptacle for the Roman fleet on this coast, like Ravenna in the Adriatic. The harbour consisted of three basins, two outer, one on each side of the promontory called *Forno*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, a narrow promontory which bounds the harbour of Misenum on the N., was penetrated by a double subaqueous passage for the purpose of preventing the accumulation of sand at the entrance. A pier was also constructed on pillars, three of which are still visible under water. Other relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. Even the situation of the *Town of Misenum* is not precisely known, although it probably lay near the modern village of that name. Scanty remnants of a theatre are still traceable near the small promontory *Il Forno*. Some ruins on the height above are supposed to belong to the once famous villa of Lucullus, afterwards the property of Tiberius, who died here, and subsequently that of Nero. The *Grotta Dragonara*, a long subterranean passage on the W. side of the promontory, with vaulted roof, supported by twelve pillars, is variously conjectured to have been a naval depôt or a reservoir for water.

The fleet stationed at Misenum, to which the place owed its importance, was commanded in A.D. 79 by the Elder Pliny, who perished during the eruption of Mt. Vesuvius (p. 118). In 890 the town was destroyed by the Saracens.

Driving is not allowed beyond the above-mentioned bridge, 1/4 M. from the bifurcation of the road. Beyond it we pass a

white powder-mill, soon reach (1/2 M.) the village of *Miseno*, situated at the foot of the cape, and proceed to the church. The ascent (to the top and back 1 1/2 hr.) is fatiguing. We follow the main road to the Tenuta, a little before which we ascend to the right; a steep and narrow path then leads to the summit through vineyards.

The ***Capo Miseno** is an isolated mass of rock rising from the sea, which was formerly only connected with the mainland by the narrow Spiaggia di Miniscola (see below), extending towards the W. Its remarkable form once gave rise to the belief that it was an artificially constructed tumulus of very ancient origin. Thus Virgil (Æn. vi. 232) describes it as the burial-place of the trumpeter Misenus: —

At pius Æneas ingenti mole sepulcrum
Inponit, suaque arma viro remumque tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur aeternumque tenet per saecula nomen.

The summit (300 ft.) is crowned with a ruined castle. On the side next the sea rises a picturesque mediæval watch-tower; another similar tower has recently been removed to make way for a lighthouse. The ****View** hence is one of the most striking in the environs of Naples. It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories.

To the W., opposite the Capo Miseno, rises the *Monte di Procida*, a volcanic rock, covered with vineyards yielding excellent wine, and fragments of ancient villas.

The narrow strip of coast, about 1 M. in length, between the Capo Miseno and the Monte di Procida, separating the sea *(Canale di Procida)* from the Mare Morto, is called the *Spiaggia di Miniscola*, or *Miliscola*, a name which is said to be a corruption of *Militis Schola* ('military exercising-ground'). At the foot of the Monte di Procida, at the point where the road from Baja reaches it, is the landing-place *(Sbarcatojo)* for boats to Ischia and Procida, to which there are frequent opportunities of crossing. (To Procida, for one or more persons 1 1/2-2 fr.; the bargain should be made with the boatmen themselves.) — On the road to Baja, 1/4 M. to the N. of the landing-place, at the junction of the road with that from the Lago Fusaro, is the poor *Osteria del Monte di Procida* (no sign; good wine).

The N. (right) branch of the road ascends gradually from the bifurcation at the foot of the Monte Nuovo (p. 100), 1 1/2 M. from Pozzuoli, to the top of the E. margin of the crater of the Lago Averno, which soon becomes visible below to the left. About 2 M. farther, where the road turns a little to the right, a cart-track diverges to the left, leading in a few minutes to the **Arco Felice,** a

huge structure of brickwork, about 63 ft. in height, and 18½ ft. in width, situated in a deep gully. On the summit are traces of an aqueduct. The arch may have been exclusively destined for the latter purpose, or it may also have carried a road over the higher ground.

The road to Cumæ passes through the arch and then descends. About 400 paces beyond it an ancient paved way diverges to the left to a subterranean vaulted passage, called the *Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in the 16th cent.). It was constructed by Agrippa for the purpose of affording direct communication between Cumæ and the Lacus Avernus. This tunnel is upwards of ½ M. in length, and is lighted at intervals by shafts from above.

The entrance is closed by a gate (admission ½ fr.), which carriages are not allowed to pass. Torches, which are, however, unnecessary, are offered for sale at Pozzuoli (1 fr. per pair). — Travellers from Cumæ, or those who wish to combine the excursion to Baja with a visit to the Lacus Avernus in such a way as not to be obliged to traverse the same ground twice, may avail themselves of this tunnel in order to reach the N. bank of the lake (see p. 100).

We continue to follow the road to Cumæ, the acropolis of which we observe on the hill to the W. About ½ M. from the Arco Felice near the entrance to a vigna bearing the name 'Villa Martino', the road forks: to the left to the Lago del Fusaro (p. 106); to the right (but not practicable for carriages beyond this point) to Cumæ. In a vigna to the left of the former branch of the road, about 120 paces from the bifurcation, is situated an ancient *Amphitheatre* with twenty-one tiers of seats, covered with earth and underwood. If we follow the branch of the road to the right, and after 90 paces diverge from it to the left, we are led through a farm-yard and by a path through vineyards in ¼ hr. to the site of ancient Cumæ.

Cumæ, Greek *Cyme*, the most ancient Greek colony in Italy, was situated near the sea on a volcanic eminence (trachyte), which rises from the extensive plain between the Monte di Procida and the mouth of the Volturno.

The town is said to have been founded by Æolians from Asia Minor in B.C. 1050, or at an even earlier period. Cumæ in its turn founded Dicæarchia, the modern Pozzuoli, and Palæopolis, the modern Naples, and exercised the most widely extended influence on the civilisation of the Italian peninsula. All the different alphabets of Italy were derived from the Cumæan; and Cumæ was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumæ, and the last of the Tarquinii died here in exile. The city, which once boasted of great wealth and commercial prosperity, was often seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumæ, by Hiero of Syracuse, the ally of the citizens, B.C. 474. Pindar celebrates this victory in the first Pythian ode, and a helmet of the enemy dedicated at Olympia as a votive offering from the spoil was found there (now in the British Museum). At the close of the 5th cent. Cumæ participated in the general decline of the Hellenic towns. In 420 it was stormed by the Samnites, and in 337 taken by the Romans, after which

it became a Roman municipium of little importance. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens, and in the 13th it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa.

Fragments of the huge external walls of the lofty **Acropolis* are still standing. Beautiful prospect thence towards the sea, Gaeta, and the Ponza Islands, and (to the left) of the Lago Fusaro, Ischia, etc. Extensive remains of the ancient fortifications are preserved, especially on the E. side and by the S. entrance. The rock on which this castle stands is perforated in every direction with passages and shafts. One of these (descend to the left by the hut), with numerous lateral openings and subterranean passages, is thought to correspond with the description given by Virgil (Æn. vi. 41) of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, 'whence resound as many voices, the oracles of the prophetess'. The principal entrance is on the side of the hill towards the sea, but most of the passages are blocked up. It is believed that one of the passages leads to a large, dark cavern in the direction of the Lago del Fusaro, but the investigations have been abandoned as dangerous. — The form of the temples of *Apollo*, *Diana*, the *Giants*, and *Serapis*, where recent excavations have brought sculptures and columns to light, is not now traceable. The scanty ruins are concealed among vineyards and underwood.

Numerous tombs have been discovered at the base of the rock of Cumæ, many of which were explored by the Count of Syracuse and yielded a rich spoil, consisting of vases and valuables of every kind. Some of these were taken to the collection of Marchese Campana at Rome, whence they were afterwards transferred to the Museums of Paris and St. Petersburg.

To the S. of Cumæ is situated (1½ M.) the **Lago del Fusaro,** perhaps once the harbour of Cumæ, to which the poetical name of the *Acherusian Lake* is sometimes applied. It is still, as in ancient times, celebrated for its oysters. In the centre is a pavilion, erected by Ferdinand I. The lake is believed to be the crater of an extinct volcano, and as lately as 1838 it exhaled such volumes of mephitic gases that the oysters were destroyed by them. At the S. end of the lake is a Roman 'emissarius', the *Foce del Fusaro*, which connects it with the sea. To the N. of the emissarius, on a projecting tongue of land, stands the *Torre di Gaveta*, with extensive ruins of the villa of Servilius Vatia, who retired hither when Nero's folly and tyranny at Rome had become insufferable. — A road leads from the Lago del Fusaro, passing numerous relics of ancient tombs, to (¾ M.) *Baja*, and another to (2½ M.) *Miniscola* (p. 104).

6. Procida and Ischia.

Comp. the Map.

A visit to these charming islands requires two days. A Steamboat (*Società Anonima di Navigazione a Vapore Procida-Ischia;* office at Naples, Strada Nuova 14) plies between Naples and Casamicciola in Ischia once daily (sometimes twice in summer), in 2½-3 hrs. (fare 5 fr.), the intervening stations being Procida and the town of Ischia. It usually starts from the Molo Piccolo at Naples (p. 39; near the Immacolatella, Pl. F, 5) at 1 or 2 p.m., returning from Casamicciola at 5 or 6. a.m. The steamboat starting from Naples every Tuesday at 7 a.m. for the Ponza Islands (returning on Thursday) also calls at Procida and Ischia. Farther infor-


ISOLA D'ISCHIA
I. DI PROCIDA
CANALE D'ISCHIA
I. Vivara
ISCHIA
PROCIDA
FORIO
Lacco Ameno
Casamicciola
Bagno d'Ischia
Serrara Fontana
Barano d'Ischia
Testaccio
Castello
Pta del Fiumicello
Pta di Rocciola
Faro a P. Pioppeto
C. Scotti
Pioppeto
Pta di Serra
Pta della Lingua
Castello
Antonio
Centano
Pta Pizz'Aga
Pta dei Monaci
Pta Ceraciello
Chiaiolella
Pta Socciaro
Pta Cornacchia
Mezza Torre
Pta di Caruso
Torre Restituta
Monte Vergine
Scoglio la Sciarica
Scoglio l'Impisa
le Carnerale
Pta di S. Francesco
Torre
Mte Nuovo
S. Pietro
Mte Epomeo
Mte Trippiti
Mte Rotaro
Mte Piazza
Mte Monte
Mte Vezzi
Mte Cotto
Mte Vico
Mte Cito
Mte Imperatore
Mte Campagnano
Mte Vatolla
Mte Tabor
Mte Barano
Mte Testaccio
Mte Pilone
Mte Cavallo
Mte Zaro
Mte Zale
Mte Cappone
Mte Cappone Grande
Mte Cappone Piccolo
Mte Cappone Piccolo
Mte Cappone Grande
Mte Cappone Piccolo
Mte Cappone Grande
Mte Cappone Piccolo
Mte Cappone Grande

mation may be obtained at any of the hotels. The steamers are small and sometimes crowded. Embarking or landing at Naples, or at Casamicciola, 20 c. each person; at Procida or Ischia 10 c.; the boatmen are rarely satisfied with this tariff, but their importunities should be disregarded.

First Day. A visit to Procida, which may be paid either in going to or returning from Ischia, occupies a few hours only. In the former case we land at the town of Procida on the N. side, ascend to the fort for the sake of the view, and then traverse the island lengthwise to the creek of Chiajolella (2 M.), where boats are found for the crossing to *Ischia* (1½ fr.). After landing in Ischia we walk (1¾ hr.) or ride (donkey 1½ fr.) to *Casamicciola*, and pass the night there (the inns at Procida and Ischia being poor). On the Second Day we ascend the *Epomeo*, either going or returning by *Forio*.

A visit to these islands may be very conveniently combined with the excursion to Cumæ and Baja. After breakfasting at Baja, we arrange to start thence about 11 a. m., drive by Bacoli (p. 102; visit the Piscina Mirabilis; see the view from the roof of the cottage; no time for the Capo Miseno) to Miniscola in 1-1½ hr., cross to Procida (p. 104) in ¾-1 hr. (visit the castle if time permits, ¾ hr.), and then proceed by steamboat to Casamicciola (1 hr.; fare 3 fr. 25c.). — The second day may then be spent as indicated above, and on the third we return to Naples. — A rowing-boat takes 6 hrs. to cross from Ischia to Capri in fine weather (20 fr.).

Procida, the *Prochyta* or *Prochyte* of the ancients, like its sister island Ischia, with which it appears once to have been connected, is of volcanic origin, being composed of pumice-stone and lava. It consists of two contiguous craters, which now form two semicircular bays, their S. margins having been destroyed by the action of the sea. A third and smaller crater forms the creek of Chiajolella, and a fourth the neighbouring island of *Vivara*, which has been separated from Procida by some convulsion of nature. The island is 2 M. in length, and of varying width; population 14,100, whose occupations are fishing and the cultivation of the vine and other fruit. The surface is somewhat flat compared with that of its more majestic sister isle.

As the island of Procida is approached, the most conspicuous object is the fort, situated on the *Punta di Rocciola*, the N.W. extremity. Below lies the town of *Procida*, extending along the N. coast, partly built on the higher ground above, and stretching thence towards the S. side. The white, glistening houses with their flat roofs present a somewhat Oriental aspect. On festivals, especially that of St. Michael (29th Sept.), the women in commemoration of their ancient origin assume the Greek costume (red upper garment with gold embroidery), and perform the tarantella, their national dance.

The landing-place is on the N. side, and close to it is the indifferent *Vittoria* inn (R., B., and D. 4-5 fr., bargaining necessary). In order to reach the castle we follow the main street of the village which ascends to the left by the Café del Commercio at the W. end of the Marina, and take the first side-street to the left. This leads to the small Piazza dei Martiri, where a tablet was placed in 1863 in memory of twelve Procidans who were executed during the reaction of 1799 (fine view towards the S.). In 5 min. more

we reach the *Castle*, now a house of correction, situated on a precipitous rock, and commanding fine *Views of Procida and the Epomeo, Capo Miseno, Capri, Vesuvius, and the peninsula of Sorrento.

The above mentioned main street intersects the town from E. to W., and is prolonged to the left by the 'Strada Vittorio Emanuele', which runs between garden-walls and rows of houses, and traverses the whole island towards the S.W. In 40 min. we reach the *Bay of Chiajolella*, situated below the old château of *S. Margarita*, and near the small olive-clad island of *Vivara*. At the Chiajolella boats for the passage to Ischia are always to be found (3/4 hr.; fare 1 1/2 fr.). As soon as we have passed Vivara, we obtain a view of Ischia with its beautiful hills, commanded by the summit of the Epomeo, with the town and castle of Ischia in the foreground.

Ischia, the *Pithecusa*, *Ænaria*, or *Inarime* of antiquity, and the mediæval *Iscla*, the largest island near Naples, is about 19 M. in circumference, without taking the numerous indentations into account, and has 25,800 inhabitants, who are principally engaged in fishing and the culture of the vine (white wine, light and slightly acid) and other fruit. The climate is genial, the soil extremely productive; the scenery almost everywhere singularly beautiful, for which it is indebted to its volcanic origin. *Monte Epomēo* (the ancient *Epomeus*, or *Epopeus*) was an active volcano at a much earlier period than Vesuvius, and in consequence of its eruptions the island was deserted in B. C. 474 by the greater number of the Greek inhabitants. Eruptions also took place in B. C. 92, and in the reigns of Titus, Antoninus Pius, and Diocletian. According to the ancient poets, the giant Typhœus, transfixed by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under Ætna, periodically groaning and causing fearful eruptions of fire. The last eruption recorded took place in 1302. The stream of lava which on that occasion descended to the sea near Ischia is not yet wholly covered with vegetation, and resembles a black seam athwart the landscape.

After the fall of Rome Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the Emp. Henry VI. and his son Frederick II. In 1282 it revolted with Sicily against the Anjou dynasty, but was subdued by Charles II. of Naples in 1299, and has since been united with the kingdom and shared its vicissitudes. The celebrated general, the *Marchese Pescara*, was born in 1489 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against the forces of Louis XII. of France. As a reward, her family were invested with the governorship of Ischia, which they retained till 1734. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michael Angelo, retired to Ischia to mourn her husband's loss. So too Maria of Arragon in 1548, widow of the Marchese del Vasto.

The charming situation of this island has attracted numerous visitors in all ages, and its influence is as fascinating as ever. A sojourn here, particularly during the height of summer, is recommended on account of the refreshing coolness of the air. The N. side, having been most exposed to volcanic action, is far more beautiful than the S. The island abounds in thermal springs, which occur most frequently on the N. side. The principal towns are Ischia, Casamicciŏla, and Forĭo.

Ischia, the capital of the island, with 6800 inhab., and the seat of a bishop, stretches picturesquely along the shore in the form of a street, 1 M. in length, extending from the *Castle* on its lofty isolated rock on the S. to the *Punta Molina* on the N. The castle, erected by Alphonso V. of Arragon (Alphonso I. of Naples) about 1450, and connected with the land by a stone pier, is only shown by permission of the commandant, which may often be obtained in the Stabilimento Bagni d'Ischia (see below).

The route to Casamicciola ($4^1/_2$ M.) is very beautiful at places. From the landing-place at Ischia we follow the road to the right in a straight direction, crossing the *Lava dell' Arso*, or lava-stream of 1302, which did not descend from Epomeo, but from a neighbouring side-crater, where slag and pumice-stone are still observed. About 1 M. from Ischia, after passing a royal park and casino on the left, we reach an old crater, formerly the *Lake of Ischia*, which was connected with the sea in 1853-56 in order to afford refuge to vessels in stormy weather. Near it are several warm salt springs, which are used at the different establishments of the *Bagni d'Ischia* (also called *Porto d'Ischia*). On the quay is the small Caffè dei Viaggiatori, with rooms and baths.

The road ('Via Quercia') ascends to the left by a yellow church with Ionic columns, being accompanied by the telegraph wires, and commanding a beautiful view of the rocky coast and the sea. About $2^1/_2$ M. farther we reach the first houses of Casamicciola, and 1 M. beyond them the hotels.

Casamicciŏla. — **Arrival by Steamer.** The landing-place is 25 min. walk from the loftily situated hotels; landing or embarcation 20 c.; donkey to the hotels 50 c.; road ascending to the right, not to be mistaken. Order is now strictly maintained at the landing-place by the authorities. Most of the hotels send a facchino to meet the steamboat.

Hotels, all fitted up for persons making a prolonged stay; for passing visitors as dear as first-class hotels, though somewhat inferior. They are all detached, situated in gardens, and commanding beautiful views. *Hôtel Bellevue, the yellow house farthest to the right, with the finest view, visited by Garibaldi in 1863; La Gran Sentinella, a grotesque-looking pink house, near the first. Lower down: *Hôtel Piccola Sentinella, a comfortable house, English landlady, R. 3, D. $4^1/_2$, L. and A. $1^1/_2$, pension 7 fr., less for a prolonged stay. — Hôtel Manzi, near the bath-house.

Pensions. *Villa de Rivaz, 8 fr.; *Villa Sauvé, 7-8 fr., delightfully situated; both near the Gran Sentinella; Villa Pisano, Monrepos (Villa di Majo), 6-8 fr., etc. — Furnished rooms at the *Villa Balsamo*, at the entrance to the town from Ischia, and in many other houses.

Donkeys and **Mules**, strong and swift, generally 1 fr. per hour; for the ascent of the Epomeo and back 3-4 fr., or including Forio 5 fr. and fee.

Casamicciola, a village with 4200 inhab., consisting of several large groups of houses and a number of scattered dwellings, extends from the sea up the N. slope of the Epomeo. The higher parts of it afford charming views, particularly towards the E., embracing the N. creeks of the Bay of Naples as far as Mt. Vesuvius. It is much frequented in summer (May to Aug.) for the sake of its warm alkaline and saline springs. The baths of *Manzi* and *Belliazzi* are well fitted up. The large bath hospital of the Monte della Misericordia treats about 1000 patients annually. The chief spring is the *Gurgitello* (upwards of 144° Fahr.), which, like most of the others, rises in the *Vallone Ombrasco*. The traveller will find this a pleasant place for a prolonged stay.

Many beautiful walks and excursions on donkey-back may be taken from Casamicciola. Thus to the W., to the village of *Lacco*, situated on the lava-stream which forms the N.W. extremity of the island. Here are situated the church and monastery of *St. Restituta*, the patroness of the island, on the occasion of whose festival (17th May) numerous national costumes and dancers of the tarantella are observed. Near the monastery and in the garden attached to it rise hot springs which are used for vapour-baths. Other pleasant excursions may be made with the help of the Map at p. 106.

Forio, the most populous place in the island after Ischia, with 6500 inhab., lies on the W. coast, 3 M. from Casamicciola, whence a visit to it forms an agreeable excursion. The route by Lacco should be chosen for returning. The Franciscan monastery by the sea merits a visit on account of the beauty of its situation.

The Ascent of the Epomeo, the finest of all the excursions, may be undertaken from any of the principal towns. It occupies 5-6 hrs., and is a very fatiguing walk. The ascent, for which donkeys are generally used (see above), may be made either from Casamicciola or by Forio and Panza, and the descent to Ischia or Forio, in order that the traveller may thus become acquainted with the greater part of the island. The descent to Ischia is preferable for the sake of the fine view obtained of the bays of Pozzuoli and Naples. The afternoon and evening lights are the most favourable for the view. A moonrise, too, is often very beautiful.

The route from Casamicciola first descends to the left by the public rooms and follows the road to Ischia. The footpath then ascends to the right, occasionally traversing precipitous ravines. The vegetation changes; below are vineyards, above them chestnut-woods, and then barren, rocky ground. Beyond the culminating point of the pass, the path skirts the S. side of the mountain, below the principal peaks, and ascends in long zigzags to the hermitage (donkey in 2½ hrs.; on foot, direct, in 2 hrs.).

The ****Epomeo** (2625 ft.) falls away on the N. side almost per-

pendicularly, but is less steep on the other three sides. At the top are a Hermitage and the Chapel of S. Nicola, hewn in the volcanic rock, from which the mountain is also called *Monte S. Nicola.* Wine and bread may be obtained from the hermit, and in any case a trifling donation is expected. The tourists may also inscribe their names in a visitors' book. Passages and steps cut in the rock ascend to the *Belvedere*, commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples. At our feet lies the island of Ischia itself; to the W. the open sea; to the E. the coast of Italy from Terracina, the promontory of Circello, and the Ponza islands to Capo Miseno, Vesuvius, and the Capo Campanella, the extremity of the peninsula of Sorrento; in the foreground Procida, then the indentations of the Bay of Naples, to the right the island of Capri; towards the N. the distant snowy peaks of the Abruzzi.

The descent by the villages of *Fontana*, *Moropano*, and *Casabona*, and lastly across a desolate lava-field to Ischia, takes $2^1/_4$ hrs., and the route by *Panza* to Forio about as long. Both the ascent and descent afford charming views.

The following extracts from the writings of Nicolovius, an eminent German author, and husband of Gœthe's niece, although dating from 1792, are in most respects still applicable to Ischia.

'The climate of this charming island is genial, the sky rarely overcast, the winters mild, the inhabitants bounteously supplied by nature with the necessaries of life, and the sick with healing springs. Trees, shrubs, and all kinds of plants thrive luxuriantly in the rich volcanic soil. Here and there are observed groves of young oaks and chestnuts. Orange, pomegranate, fig, and arbutus trees are the most common in the gardens; the myrtle and mastich-tree form the most frequent underwood in the uncultivated parts. The inhabitants are distinguished by a peculiar dialect, costume, and figure. Fashion is unknown. The island cannot boast of a single carriage or horse. The king himself on landing here must, like the humblest inhabitant, have recourse to a donkey, unless he prefers to walk .... Nowhere have we seen the tarantella, or national Neapolitan dance, in greater perfection than here. It is usually performed by two girls; a third plays on the tambourine and sings. The woes of an absent or unhappy lover are usually the theme of the song. In many of them the Madonna and Cupinto (Cupid) are depicted as in perfect harmony with each other. The dancers stand opposite to each other, grasp the corners of their broad aprons, and begin their evolutions. They place their arms alternately akimbo, while the disengaged hand grasping the apron raises it high in the air, and occasionally draws it tightly across the knee. The posture and the manipulation of the apron changes incessantly. At one time the dancers flit past each other, at another with a slight curtsey and sweep of the foot give the sign to meet again, whereupon they let go their aprons and career round in a circle, striking their castanets with upraised hands, or imitating the sound with their fingers. The caprice of the dancer is capable of imparting an entirely different character to the dance, which is generally intended to manifest the state of the feelings. Fortunata, a relative of our host, performed the dance one evening, at our request, with an uncouth Lombard youth, and the expression of the dance was one of bitter derision.'

7. From Naples to Pompeii *(and Salerno)*.

Herculaneum. La Favorita.

Railway to Pompeii, 15 M., in 50 min.; fares 2 fr. 75, 1 fr. 90, 1 fr. 10 c. (return-tickets 4 fr. 50, 3 fr. 10, 1 fr. 85 c.). — High-road, see p. 115.

The railway from Naples to Pompeii, and thence to Salerno and Baragiano (best views to the right), traverses the suburbs and crosses the insignificant *Sebeto*, a stream which bounds Naples on the E. The large red buildings on the right are the *Granili*, which are used as barracks and (as their name imports) corn-magazines. Beyond these we obtain a retrospect of the Castel S. Elmo. This district is densely peopled; the first village is the straggling *S. Giovanni a Teduccio*. To the right the view becomes less circumscribed; and Naples, the Posilipo, beyond which rise the mountains of Ischia, the island of Capri opposite, and the peninsula of Sorrento are now visible.

5 M. **Portici.** — Pension du Vésuve, near the royal palace, 10 fr. per day, thoroughly Italian.

Carriages. With one horse to the Piazza del Municipio at Naples 1½ fr., or from one hour after sunset till midnight 2¼ fr.; to the Riviera di Chiaja 2 or 3 fr.; to the Museo Nazionale 1 fr. 75, or 2 fr. 60 c.; to Resina 50 or 75 c. — With two horses double these fares.

Portici, a town with 12,300 inhab., is also the station for *Resina* (see below). It has a small harbour formed by a molo, from the end of which a fine view is obtained of the bay. The high road from Naples to Salerno traverses the town, and also leads through the court of the palace built by Charles III. in 1738. — *Continuation of the Railway Journey*, see p. 114.

Adjoining Portici, immediately beyond the palace, are the houses of *Resina*, a town with 13,000 inhab., built upon the lava-streams which cover the ancient **Herculaneum.** About ¼ M. beyond the palace, and 200 paces beyond the office of the Vesuvius guides, immediately on this side of a viaduct crossing the Vicolo di Mare, and to the right of the high road, is the entrance to the excavations. — Distance thither from the Portici station ⅔ M. (guide unnecessary). On leaving the station we follow the main street to the right, and after 7 min. turn to the left ('Linea Daziaria del Comune di Resina'); in 5 min. more, near the palace of Portici (on the left) we reach the above-mentioned high road which we follow to the right. Over the entrance is the inscription, 'Scavi di Ercolano'. Admission 2 fr., for which the visitor is provided with a guide (no fees); on Sundays gratis.

Herculaneum, the *Heracleia* of the Greeks, derived its name from the worship of Hercules peculiar to the place. Tradition attributed its foundation to the hero himself, who during his wanderings in the West visited this district. It was inhabited by Oscans, the aboriginal natives of the country, by Etruscans, and by Samnites, before it became subject to Rome. Owing to its salubrious situation on a height, between two rivers, and being near the sea and the harbour of Resina, it became a

favourite site for Roman villas (thus that of Servilia, sister of Cato of Utica). The spot retained its name even after the total annihilation of the town by the eruption of 79. A number of poor families then took up their abode here, but in 472 their village was again destroyed by an eruption, which altered the configuration of the whole coast. Subsequent eruptions increased the depth of ashes and lava under which the old town was buried to 40-100 ft., that being the depth of the remains at the present day below the surface of the soil. The discovery of Herculaneum took place in 1719. Prince d'Elbœuf of Lorraine, whilst erecting a casino at Portici, caused a well to be dug to supply it with water. This led to the discovery, at a depth of about 90 ft., of the ancient theatre, where a number of statues were found. Two of these, beautiful portrait-statues of an old and a younger woman, are now in the museum at Dresden. During the next thirty years the excavations were discontinued, but in 1737 Charles III., when engaged in erecting a palace at Portici, recommenced operations, which were unfortunately directed by unskilful hands and led to no satisfactory result; nor was it an easy task to remove the huge masses of tuffstone and lava which covered the ruins, especially as the buildings and streets of Portici and Resina were thereby undermined. In 1750 a long, narrow passage was hewn through the rock, leading to the theatre, which lies 69 ft. below the level of the street, and this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under their auspices was published the 'Pitture d'Ercolano' in 9 vols. (Napoli, 1757), which caused immense sensation in the learned world. The excavations during the next 50 years were conducted too superficially and unsystematically, but progressed more favourably under the French kings Joseph Napoleon (1806-8) and Joachim Murat (1808-15). Under the Bourbons operations were suspended till 1828. Many of the most interesting objects were excavated and again covered; thus the theatre, part of the forum with its colonnades, a basilica similar to that of Pompeii, private houses, etc. Although the works were carried on without any definite plan, the yield was remarkably rich, and has furnished the museum of Naples with a large proportion of its most valuable treasures, including statues, busts, mural paintings, inscriptions, and utensils of all kinds. In the chamber of one house an extensive papyrus library of 3000 rolls was discovered. The excavations were recommenced with great ceremony in 1868, but as they are conducted on a limited scale no great results have yet been obtained. In due time, however, a number of interesting discoveries may confidently be expected. This is all the more likely as the ancients appear soon to have given up their search for objects of value here as being unprofitable; and while Pompeii was thoroughly explored and ransacked, the treasures of Herculaneum have been preserved for the benefit of posterity by the mantle of lava with which they are enveloped.

The attractions presented by Herculaneum are at present of a very limited character, but an opportunity of seeing them should not be neglected. The visit may be paid on the way to Mt. Vesuvius, or, better still, after the excursion to Pompeii.

From the entrance we are first conducted down a dark flight of more than a hundred steps to the *Theatre*, of which an accurate idea is not easily formed by the light of the flickering candle. Owing to the buttresses built to support the rock above, the place rather resembles a profoundly dark subterranean labyrinth. It contains nineteen tiers of seats in six compartments *(cunei)*: between these, seven flights of steps ascended to a broad corridor, above which was situated a colonnade with three more tiers of seats. The number of spectators it could contain has been variously computed at from 8000 to 30,000, the latter number being certainly too high. The orchestra lies 85 ft. below the

level of the modern Resina, and is faintly lighted from above through the shaft of the well which was the occasion of the discovery. One inscription records that L. Annius Mammianus Rufus erected the theatre, another that Numisius, son of Publius, was the architect. On each side of the proscenium are pedestals for honorary statues, with inscriptions.

A visit to the buildings brought to light by the *Scavi Nuovi* of 1828 to 1837, and resumed in 1868, is of far higher interest. We are conducted by the custodian down the Vicolo di Mare (p. 112) for 4 min.; the entrance is by an iron gate to the left. A street, part of a large private house, and several houses used for trading purposes have been excavated here. They lie 40 ft. below the present surface, and the different layers of the superincumbent lava are readily distinguished. The houses with their fittings and decorations resemble those of Pompeii. The building-material is a yellow tufa from Mte. Somma, of very soft consistency, which accounts for the thickness of the walls. The garden of the principal house, that of the Argus, is one of the most interesting objects. It is enclosed by an arcade of twenty columns and six buttresses. To the right of it is a triclinium with a painting (not now visible) of Argus and Io, from which the house derives its name. Towards the sea, the proximity of which at that period is indicated by the rapid descent of the street, are situated magazines, three stories in height, and well preserved.

About $^2/_3$ M. beyond the entrance to the theatre, and also close to the high road, is situated the royal château of **La Favorita** (permesso, see p. 36; gratuity $^1/_2$ fr.). The interior hardly merits a visit, but the garden contains pleasant grounds extending as far as the railway and down to the sea. A casino in the grounds affords a fine view of the peninsula of Sorrento. A visit to the Favorita is recommended after the ascent of Vesuvius, when the vegetation and quiet of the gardens will be found very grateful.

Near Portici we enjoy a fine view from the railway of the Bay of Naples with the Castello dell' Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia. Farther on, to the left, Vesuvius and Resina. The train skirts the coast and traverses the huge lava-stream of 1794, 38 ft. in thickness and 700 ft. yds in breadth.

$7^1/_2$ M. **Torre del Greco,** a flourishing town with 25,000 inhabitants, stands on the lava-stream of 1631, which destroyed two-thirds of the older town. The lava-streams of 1737 and 1794 also caused great damage. The earthquake of 1857, and particularly the eruption of 8th Dec. 1861, proved still more destructive. On this last occasion eleven small openings were formed immediately above the town, whence vast showers of ashes were precipitated, while the shore in the vicinity was upheaved to the extent of

3 ft., causing the ruin of many houses. Although the entire base of Vesuvius as far as Torre dell' Annunziata is covered with traces of similar catastrophes, yet the inhabitants appear never to be deterred from rebuilding their dwellings, a circumstance which has given rise to the jesting saying of the Neapolitans, '*Napoli fa i peccati e la Torre li paga.*'

The line intersects Torre del Greco (to the right a small harbour), and then skirts the sea. To the left the monastery of *Camaldoli della Torre* is visible, standing on an isolated volcanic peak at the base of Vesuvius, and protected by its situation against lava-streams.

After passing another stream of lava, the train reaches —

12½ M. **Torre dell' Annunziata,** a prosperous town with 16,550 inhab. and a small harbour. A beautiful glimpse is disclosed here of the bay of Castellamare with the town, commanded by Monte S. Angelo, the summit of which is crowned by the chapel of S. Michele; beyond it Vico Equense, in the distance Sorrento. Beyond the town the train skirts the shore, which is much frequented by fishermen. The line to Castellamare then diverges to the right, see p. 150.

The Pompeii train now proceeds inland, and on the left the partially overgrown heaps of ashes thrown up by the excavations soon become visible.

15 M. **Pompeii,** see p. 123.

Continuation of the line to *Salerno*, see R. 11.

High Road from Naples to Pompeii.

The High Road from Naples to Pompeii is also still much frequented, and in cool weather may be recommended as a route as far as Portici and Resina, as the railway-stations at Naples and Portici are inconveniently situated. In the hot season the dust is extremely unpleasant. (Carriages take 50 min. from the Piazza del Municipio to Resina, see pp. 24, 112; omnibus and tramway to Torre del Greco, see p. 25).

The road, which traverses the busy and bustling E. suburb of Naples, leaves the town near the Castello del Carmine, skirts the Marinella, and crosses the Sebeto by the *Ponte della Maddalena*, passing the barracks of the Granili (p. 112) to the right. It then leads along the coast, which, however, is so covered with villas and other houses that the route is more like a long street than a country road. Maccaroni hung out to dry is seen on every side. The first village reached is *S. Giovanni a Teduccio*, which is adjoined on the left by the small town of *La Barra*. We next reach *Portici* and *Resina* (p. 112), which stretch along the road for a distance of 2 M., the boundary between them being immediately beyond the royal palace, through the court of which the road passes. At the beginning of Resina on the left is the office for the Vesuvius guides (p. 116). On the right, farther on, is the entrance to the excavations of Herculaneum (p. 112), beyond which the road to

Vesuvius diverges to the left (see p. 122). We next pass the *Favorita* on the right (p. 114).

As far as *Torre del Greco* (p. 114) the road runs between houses and garden-walls, but farther on it commands an unimpeded view. *Torre dell' Annunziata*, see p. 115. The drive from Naples to *Pompeii* takes 2 hrs. (carr. and pair 20 fr.). Pompeii, see p. 123.

8. Mount Vesuvius.

Compare Map, p. 112.

The **Ascent of Mount Vesuvius may be made from *Resina* near Portici, or from *Pompeii*. The excursion takes about 7 hrs., but a whole day should be allowed, in order to leave sufficient margin for rest, refreshment, and the journey from Naples and back. After the ascent, if time permits, a visit may be paid to Herculaneum or to the garden of La Favorita. — The ascent from Pompeii is less costly than that from Resina, and the traveller is less exposed to annoyance, but the ascent is less interesting, somewhat longer, and altogether more fatiguing.

Disposition of Time. As the lights are most favourable and the atmosphere clearest in the morning, the traveller should leave Naples as early as possible, unless he intends remaining on the mountain till sunset to observe the working of the crater in the darkness. *A single traveller* had better take an omnibus or a tram-car to the guides' office at Resina (one-horse carriage to this point from Naples 2 fr.; railway see p. 112, from the station to the office 1/4 hr.; comp. also p. 112), obtain a horse and guide there, and ride to the foot of the cone (2 hrs.). The traveller is not recommended to walk the whole way from Resina to the top, as used formerly often to be done, owing to the fatigue of the last part of the ascent. A carriage with one horse may sometimes be hired from Portici to the Observatory for 10 fr. and a gratuity. — A party of *two or more persons* will find it preferable to drive from Naples to the Observatory (carriage and pair, there and back, for 2-3 persons 20-25 fr., with three horses 25-30 fr.; the driver has to provide an extra horse from Resina onwards without extra charge). Guides are always to be met with at the Observatory (and horses also), but as they charge no less than from Resina, it is better to engage one at the office in passing. (If the guide mounts on the box of the carriage, 6 fr.; otherwise 11 fr.; see below.) Tolerable walkers may dispense with a horse for the distance between the Observatory and the foot of the cone (3/4-1 hr.). The steep ascent of the cone itself (1-1 1/4 hr.), which can only be performed on foot, is extremely fatiguing owing to the looseness of the ashes. To many persons the assistance of being drawn by a strap will not be unacceptable. Ladies had better engage a 'portantina' to carry them up. The charges include the descent also, but as attempts at extortion are often made, the descent as well as the ascent should be distinctly stipulated for.

About 3/4 hr. should be allowed for the halt on the summit. Wine (2 fr. per bottle), eggs (1/2 fr. each), and bread are offered for sale here, but the traveller had better bring some refreshment for himself (oranges or other fruit).

The descent of the cone is accomplished in 12-15 min.; to the Hermitage 3/4 hr.; thence to *Resina* 1 1/4-1 1/2 hr.

Expenses. The cost of the ascent for a single traveller amounts to about 20 fr., but is considerably less for each of the members of a party. The ascent should in no case be attempted without a guide.

From Resina. On 7th Aug., 1870, the following tariff, which may be seen at the *Officina delle Guide del Vesuvio* at Resina, was issued by the Municipio of Resina: —

For a mounted guide (comp. p. 117)	11 fr.
Horse attendant (facchino, unnecessary for most travellers) .	3 fr.

Horse or mule (both generally good)	5 fr.
Donkey (rather slower)	4 fr.
'Portantina' (chaise-à-porteurs) with 8 bearers from Resina to the crater	60 fr.
Portantina from the Hermitage to the crater	40 fr.
Portantina from the foot of the cone to the top	30 fr.
'Aiuto' (assistance with a strap in ascending the cone)	3 fr.
Holding horse during the ascent of the cone	2 fr.
Torches (for the descent after sunset)	2 fr.

(From Pompeii: — Mounted guide 10, horse 5, holding horse 2, portantina from the foot of the cone about 25 fr.)

A stout stick, which is indispensable for walkers, may be hired at the office for 25 c.

Payment for the whole of the above items, both for going and returning, is made at the end of the excursion, either at the office, or to the guide himself. In every case, however, an additional gratuity is expected: guide 1½-3 fr. according to the number of the party; horse-holder a few soldi; strap-assistant ½-1 fr.; chair-bearers 2-3 fr. Numerous other attacks on the traveller's purse are of course made *en route*, but should be silently disregarded.

Strictly speaking the charge for the guide is 6 fr., the additional 5 fr. being the charge for mounting him. The Municipio of Resina has countenanced this extortion by altogether omitting from the tariff the charge for an unmounted guide. Those who drive and take the guide on the box from Resina to the Observatory of course pay him no more than 6 fr. and his gratuity. Some of the guides are fond of assuming a superior and patronising air towards their employers, but those who are guilty of such impertinence soon come to their senses when treated with perfect indifference.

[The **Wire Rope Railway** to the top of Vesuvius, constructed by the engineer *Olivieri*, and finished in spring, 1880, will cause a thorough revolution in the mode of ascending the famous crater. The road ending at the Observatory has been prolonged to the foot of the cone, where the railway begins. The railway company will probably also make arrangements for bringing travellers from the foot of the hill to the *Station* (Cafe-Restaurant), which lies 2600 ft. above the sea. The length of the line is 985 yds., and the upper end is 1300 ft. higher than the lower. The gradient varies from 43 : 100 to 63 : 100. The carriages contain twelve persons each, and in case of any accident can be brought to an immediate standstill by powerful brakes. The ascent occupies 7 minutes. The end of the line is about 100 yds. below the mouth of the crater.]

Railway to Portici, see p. 112: 13-14 trains daily (fares 95, 65, 40 c.). Guides proffer their services as soon as we arrive; but we disregard their representations, follow the road to the right, turn to the left after 7 min., and in 6 min. reach the Portici and Resina high road, on which we soon come to the guides' office (comp. p. 112).

High Road to Resina, see p. 115. Cabs, see pp. 24, 112. Omnibus and Tramway, see p. 25.

Mount Vesuvius, sometimes called *Vesevus* by ancient poets (*e. g.* by Lucretius and Virgil), rises in isolated majesty from the Campanian plain, near the sea. The height varies, according to the different effects of the eruptions, from 3900 to 4300 ft.; in 1845 the height was 3900 ft., and in 1868 it had increased to 4255 ft.; it was somewhat diminished by the eruption of 1872, but is now steadily increasing. The N.E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3642 ft.). A deep sickle-shaped valley, the *Atrio del Cavallo*, separates Somma from Vesuvius proper, which consists of a cone of ashes with the crater in the centre, the 'Forge of Vulcan'.

The summit is also liable to constant change after eruptions, having sometimes a single crater with an opening in the middle, and sometimes two or three craters adjacent to each other. The mountain rises from the sea at an angle of 10°, while the cone itself has a gradient of 30-35°. Monte Somma descends almost perpendicularly to the Atrio del Cavallo, but slopes very gradually down to the plain (3°).

Vesuvius in Ancient Times. Vesuvius forms the S. E. extremity, and has for the last three centuries been the only active crater, of a highly volcanic district, which includes Ischia, Procida, the Solfatara, and the Monte Nuovo. The case was reversed in ancient times, as we are informed by the geographer Strabo (Bk. v., chap. 4), who lived in the time of Augustus: 'Mount Vesuvius is covered with beautiful meadows, with the exception of the summit. The latter is indeed for the most part level, but quite sterile; for it has an appearance like ashes, and shows rugged rocks of sooty consistency and colour, as if they had been consumed by fire. One might conclude from this that the mountain had once burned, and possessed fiery abysses, and had become extinguished when the material was spent. And just from this cause its fertility may arise, as in the case of Catania the eruption of ashes from Ætna renders it so productive of wine'. About fifty years later, in the time of Nero, A. D. 63, the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs, and seriously damaged Herculaneum and Pompeii. This was repeated at Naples in 64, and again at intervals till the reign of Titus, when, on 24th Aug. 79, the first (recorded) eruption took place with appalling fury, and devastated the country far and wide, covering it with showers of ashes and vast streams of lava. On that occasion, it would appear, the peak now called Vesuvius was formed. Previously it had been a rounded crater; the S. side, where Vesuvius now rises, having been the lowest. The crater-like form of M. Somma is still distinctly recognisable, although somewhat concealed by the more recent deposits of ashes. It was on that eventful day that Pompeii, Herculaneum, Stabiæ, and other villages of this smiling district were overwhelmed. The naturalist *Pliny*, then in command of a section of the fleet stationed at Misenum, also perished on this occasion. He had ventured too near the scene of desolation, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated near Castellamare by the ashes and exhalations. His nephew, the younger Pliny, in two letters (Ep. vi. 16, 20) to his friend the historian Tacitus, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds over-

hanging land and sea, and riven by incessant flashes of lightning, the emission of fire and ashes, the descent of streams of lava, and the universal terror of men, who believed the end of the world had arrived. A similar description is given of an eruption in the reign of Alex. Severus, A.D. 222, by Dio Cassius (lxvi. 23), who describes how the clouds which hovered over the mountain assumed the form of awful colossal figures. Herculaneum and Pompeii were thus lost to the world for seventeen centuries. The eruptions of Vesuvius have been repeated at intervals with varying violence, down to the present day. The next took place in 203, under Septimius Severus, and another in 472, sending its showers of ashes as far as Constantinople.

Vesuvius in Modern Times. Down to the year 1500 nine eruptions are recorded, and from that date to the present time fifty. The mountain has been known to be quiescent for centuries in succession, while at other periods its activity has been almost uninterrupted, *e. g.* from 1717 to 1737. From 1500 to 1631 Vesuvius was quiescent, while in 1538 the *Monte Nuovo* was upheaved near Pozzuoli, and Ætna was labouring without intermission. During that period Vesuvius was entirely covered with wood and bushes, like the deer park of Astroni at the present day, and cattle grazed peacefully within the crater. After this lull, on 16th Dec. 1631, came a most terrific eruption, the first of which we possess detailed accounts. A huge cloud of smoke and ashes rising in a conical form, cast a profound gloom over Naples in the middle of the day, and extended with incredible rapidity over the southern portion of Italy, as far as Tarentum. Heavy stones were thrown to a distance of 15 M. (one which fell at the village of Somma being 25 tons in weight), while the earth was convulsed by violent earthquakes, and seven streams of lava poured from the summit, overwhelming Bosco, Torre dell' Annunziata, Torre del Greco, Resina, and Portici. No fewer than 3000 persons perished on that occasion. The following year an eruption of Ætna also took place, although that mountain is usually quiescent when Vesuvius is in an active state. An eruption in 1707 was of a very alarming nature, lasting from May to August, and covering Naples with dense showers of ashes, to the terror of the citizens. The eruptions of 1737, 1760, and 1767 emitted considerable quantities of lava and scoriæ, which in 1767 descended on Portici, and even reached Naples. One of the most stupendous of these phenomena took place in Aug. 1779, when a vast number of red-hot stones were hurled to a height of 2000 ft., some of them exceeding 100 lbs. in weight, spreading terror among the inhabitants far and wide. The lava eruption of 1794 was even more fatal in its effects; the streams precipitated themselves into the sea by Torre del Greco, heating the water

for a considerable distance; upwards of 400 lives were lost, and the ashes were carried as far as Chieti and Taranto. Eruptions during the present century took place in 1804, 1805, 1822, Feb. 1850, and May 1855; in June 1858 the upper crater sank about 195 ft. below its former elevation; and, on 8th Dec. 1861, an outbreak remarkable for its violence, and interesting from the fact that it was witnessed by Humboldt and other men of science, devastated Torre del Greco. After this the mountain remained quiescent until 1865. In November of that year the lava began to overflow, but at length in November, 1868, it forced a passage for itself through a fissure on the side of the cone, after which no change took place till 1871.

The most recent period of great activity began in January 1871, when the mountain showed renewed symptoms of internal disturbance by the emission of a stream of lava through a fissure on the N.E. side. This was followed by another on the W. side about the end of October, and early in 1872 these phenomena gradually increased in violence, until at length they culminated in the great eruption of 24th-30th April of that year. During these days the lava burst forth on every side—on the N.E., S.W., and more particularly at the Atrio del Cavallo (p. 117), from which a huge stream issued with such suddenness on 26th April as to overtake and destroy 20 persons out of a crowd of spectators who were watching the spectacle, while others were injured by the stones thrown from the summit. The torrent descended to *Massa* and *S. Sebastiano*, and passed between these villages, which it partially destroyed, in a stream upwards of 1000 yds. wide and 20 ft. deep. This overflow ran to a distance of 3 M. in 12 hours. At the same time, amidst terrific thundering, the crater poured forth huge volumes of smoke mingled with red-hot stones and lava to a height of 4000 ft., whilst clouds of ashes, rising to double that height, were carried by the wind as far as Cosenza, a distance of 140 M. The lava emitted during this eruption covers an area of 2 sq. M., and averages 13 ft. in depth. The damage was estimated at upwards of 3 million fr. A visit to S. Sebastiano is admirably calculated to convey to the traveller an idea of the effects of this stupendous convulsion of nature. (One-horse carr. thither from Naples 4-5 fr., from Portici 3 fr.) — From this eruption till the end of 1875 the mountain remained almost entirely quiescent, but since then it has been giving premonitions of a new period of activity. The crater of 1872 became gradually filled with masses of lava, which at the end of 1878 were precipitated into the Atrio del Cavallo. Eruptions of lava also frequently took place in 1879, particularly towards the close of the year, often presenting a magnificent spectacle when viewed from Naples at night.

Volcanic Phenomena. Notwithstanding the long series of works on the subject which have appeared since 1631, the

cause of these phenomena is still to some extent a matter of mere conjecture. It is highly probable that they are intimately connected with the water of the sea, near which all the principal volcanoes are situated. There is reason to believe that the enormous clouds of steam generated during eruptions are due to some temporary communication of the water with the burning liquids of the interior of the earth, and that the premonitory earthquakes are occasioned by the vapours and gases as they expand and endeavour to find an outlet. The red-hot fluids expelled from the volcano by means of these vapours are called lava. When, however, they are broken by the vapours into fragments, the larger of these are known as lapilli (rapilli) or scoriæ, whilst the minute portions form volcanic sand or ashes. When freed from the pressure of the lava, the vapours rise to a height of 10,000 ft., resembling a pine in form, as Pliny has aptly described it, carrying dense masses of rapilli and ashes along with them; they are then condensed in the air, and in descending give rise to those formidable streams of mud (lave d'acqua) which proved so destructive to Herculaneum. Vesuvius has of late been active in the manner described, although to a very limited extent, ejecting vapours and stones with a roar resembling that of distant artillery; but the effects of this action have been confined to the formation of the cone in the crater. More serious eruptions are accompanied by loud subterranean noises, earthquakes, and flashes of lightning and peals of thunder, owing to the electricity produced by the unwonted pressure of the air. The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The volume of the streams, as well as their velocity, depends on a variety of external circumstances. The surface of the lava ultimately becomes disintegrated into black sand. The smoke which ascends from the crater is more or less dark in colour, according to the quantity of ashes mingled with it. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour and ashes.

Of the *Minerals* ejected by the volcano, most of which are found in the older lava of M. Somma, as well as in that ejected during later eruptions, about 40 species, according to the investigations of Professor Scacchi of Naples, are at present known. In the lava stream of 1855 the remarkable cotunnite, a chloride of lead, was detected in great abundance. Most of these minerals are sold by the guides at Resina; a small box may be purchased for ½-1 fr.

The ****Ascent of Vesuvius** is unquestionably an excursion of extreme interest, though not unattended with fatigue, and it should not be undertaken in rainy or stormy weather. When the mountain is covered with snow in winter the difficulty of the ascent is of course greater.

From Resina. The road to Vesuvius diverges to the left from the high road immediately beyond the entrance to the excavations of Herculaneum (comp. p. 115; riders ascend by a side-lane immediately from the guides' office). Near the N. end of the town it passes a small piazza with the church of *S. Maria a Pugliano* on the right, whence it ascends the slopes of Vesuvius to the Observatory. The luxuriant vineyards here, which are interspersed with gardens and cottages, presenting a picture of teeming fertility, yield the famous 'Lachrimæ Christi' wine, which is generally strong and heavy, and never of a very refined quality. The wine is offered for sale at nearly every cottage, but had better not be partaken of before the ascent (usual price 1 fr. per bottle). Higher up, beyond the garden-walls, the beautiful view is gradually disclosed. In about $^3/_4$ hr. we reach the huge dark lava-stream of 1872, which we can trace down to S. Sebastiano and Massa di Somma (p. 120), and which the windings of the road cross several times. In 40 min. more we reach the so-called *Hermitage*, a tavern where guides, horses, and mules are to be found. Carriages wait here till the travellers return from the summit (Lachrimæ Christi 2 fr.; good Vesuvius wine at 1 fr. per bottle may be obtained at a peasant's house a little lower down, where there is a seat commanding a view).

Immediately above the Hermitage, on the same shoulder of the hill which divides the lava-streams descending from the crater into two branches, is situated the *Meteorological Observatory*, 2218 ft. above the level of the sea, and 1965 ft. above Resina. It contains, in addition to the usual instruments, a 'sismograph', or apparatus for recording the phenomena of earthquakes. The first director of the observatory was the celebrated *Melloni* (d. 1854). The present director *Palmieri* has published an interesting account of the eruption of 1872. A slab has been placed at the entrance of the building in memory of the travellers who perished in the Atrio del Cavallo in 1872 (p. 120; on which occasion Sign. Palmieri remained at his post in the Observatory). Beyond the building is a guard-house of Carabinieri, whose duty is to watch over the public safety.

The new road constructed by the Wire-rope Railway Company above the Observatory traverses the stream of lava formed by the eruption of 1872. In 50-60 min. we reach the foot of the cone (720 ft. above the Observatory), where in fine weather the traveller is immediately beset by an eager troop of portantina-bearers, horse-holders, and men with straps, etc. (tariff, see p. 117). The railway will, however, alter all this.

The ascent of the precipitous cone, consisting of slag and loose ashes, which is 1500 ft. higher, and rises at an angle of 30-35°, has been extremely fatiguing since the eruption of 1872. If the traveller has not accepted the 'aiuto' of the strap, he is

followed for a considerable way up by a number of would-be assistants, who only return when satisfied that their services are not required. Halfway up there is a resting-place. The ascent takes 1-1¼ hr. The *Crater*, which changes its form after every great eruption, presents a most striking appearance. At present the cone in the crater is higher than the rim, and several lateral openings have been formed for the escape of the lava.

Under ordinary circumstances there is no danger unless one approaches the shelving brink incautiously, or exposes oneself to the fumes of sulphur and showers of stones. Thus in 1854 a young German, imprudently approaching the aperture of the active cone, lost his footing, fell in, and was killed by the fall. As the mountain was quiescent at the time, his body was recovered. — The guides are in the habit of making impressions on the hot lava with copper coins, roasting eggs, and inviting the traveller to make similar experiments. The only risk incurred in doing so is that of damaging the soles of one's boots.

From Pompeii the ascent takes about the same time as from Resina, but there is no carriage-road. The route leads by (½ hr.) *Bosco tre Case*, and ascends thence through vineyards. The view gradually becomes freer. We first reach the lava of 1822, and then, where the ascent becomes steeper, those of 1848 and 1868. Riders usually reach the base of the last cone in 1½ hr.

The ascent is most interesting when the mountain 'works', or ejects scoriæ and ashes, a condition indicated by smoke during the day and a reflection of fire at night, which may be observed from Naples. Even if its state is that of perfect repose, which is not often the case, the fatigue of the ascent is repaid by the imposing appearance of the crater and the magnificent *Panorama commanded by the summit, extending as far as the Ponza Islands and Mte. Circello, and most beautiful about sunrise or sunset.

The *Monte Somma* (3642 ft.) also affords a fine view, and is interesting to geologists and botanists. The ascent may be made from Massa or from Somma.

9. Pompeii.

Railway to Pompeii, see R. 7. — (The distance to Pompeii from Torre Annunziata, the station before it, is only 1¾ M., so that the traveller may find it convenient to take one of the Castellamare trains to that station; the high road thence to Pompeii is apt to be very dusty, carr. 1-1½ fr.) — From the *Pompeii Station* a walk of about 200 paces in a straight direction brings us to the Hôtel Diomède (p. 124), situated close to the *Entrance*. We ascend a flight of steps, immediately on the right of the hotel, to the ticket-office. We are then provided with a guide at the turn-style, and soon reach the *Porta Marina*, where our description begins (see p. 130).

High Road to Pompeii, very dusty in summer, like all the roads near Naples. Carriage with one horse 10, with two horses 20 fr. and gratuity; drive of 2 hrs. See p. 115.

Duration of Stay. The time which the traveller devotes to the ruins must depend on his own inclination. A superficial inspection may be accomplished in 4-5 hrs.; but in order to summon up from these mutilated walls a tolerably accurate picture of ancient life, frequent and prolonged

visits and patient observation are indispensable. The enthusiasm called forth by the discovery of Pompeii and the fascination attaching to the name are calculated to raise the expectations of the non-archæologist to too high a pitch. The remains are simply the bare ruins of a town destroyed by fire, which have been extricated from the rubbish accumulated during seventeen centuries.

Admission on Sundays gratis, on other days 2 fr. (If the ruins be quitted and re-entered, the entrance-money is exacted a second time; tickets must be shown at the Amphitheatre and elsewhere.) At the entrance visitors are provided with a guide (except on Sundays, when one cannot even be had by payment of a fee), who is bound to accompany them and pilot them through the ruins during any number of hours between sunrise and sunset. These guides are about 60 in number, and each is provided with a badge (numbered according to the seniority of the wearers, No. 1 being the oldest). One of those who speak French or a little English will be assigned to the traveller on application. They are strictly forbidden to accept any gratuity, but the offer of a cigar or other refreshment will ensure their civility. The guide-books, drawings, and photographs which they offer for sale are generally of an inferior description and should at once be declined. Complaints made to the inspectors *(soprastanti)*, or better still to the director *Ruggiero*, are sure to receive attention. The discipline and order maintained by the latter are deserving of the highest commendation. Permission to draw, take measurements, etc., is obtained at the Segreteria of the Museum at Naples (comp. p. 60), where the applicant must show his passport. Artists or students who desire to make prolonged studies may, on application at the office and production of their passports, obtain a free ticket of admission available for a fortnight, which they are most liberally permitted to renew as often as they desire. Permission to visit the ruins by moonlight is only accorded to persons specially introduced to the director.

Before visiting Pompeii the traveller should acquire some previous acquaintance with the place from books and plans.† The more familiar the objects are to him, the greater will be his enjoyment. Implicit confidence cannot be placed in the guides for anything beyond mere technical explanations. Those who visit the ruins once only should avoid occupying much of their time with the minutiæ, as the impression produced by the whole is thereby sacrificed, or at least diminished. On account of the physically and mentally fatiguing nature of the expedition, the stay should not be extended much beyond 3 hrs. In summer the streets of Pompeii are often insufferably hot; the evening is therefore the most enjoyable time for the visit, when the lights and shades on the surrounding mountains and the illumination of the ruins by the declining sun invest the place with magic fascination. The traveller should, if possible, contrive to visit it at least twice, once with and once (on a Sunday) without a guide.

Hotels. At the entrance to Pompeii, opposite the railway-station, Hôtel Diomède (tolerable, colazione 3½, pranzo 4 fr., and 25 c. for attendance). About 5 min. walk farther, on the right, opposite the Porta di Stabia, Hôtel & Restaurant Pompeii, R. 2½, colazione 2½, D. 3½, pens. for artists 5 fr. A little farther on, near the Amphitheatre, °Hôtel du Soleil, B. 2, D. 3, pension 4½ fr., chiefly frequented by artists; the landlord may be recommended as a guide for Vesuvius and other excursions in the neighbourhood.

Pompeii was once a prosperous provincial town, with a population of 20-30,000 souls. The original Oscan inhabitants had at the close of the republic become completely Romanised, and after the earthquake of A.D. 63 the town was re-erected in

† A work recommended to the traveller's notice is *Professor Overbeck's Pompeii*, which contains a plan, 26 coloured views, and 315 woodcuts (3rd ed. Leipzig, 1875; 20 marks). A more recent work is *Professor Nissen's Pompejanische Studien* (Leipzig, 1877; 25 marks).

the new Roman style composed of Greek and Italian elements. Pompeii, therefore, represents one definite epoch of antiquity only, but it is the most important and almost the only source of our acquaintance with ancient domestic life. The investigation of the various phases of this life, even in its minuter details, forms a pursuit of inexhaustible interest.

Pompeii is mentioned in history for the first time in B.C. 310; but its monuments, such as the wall of the town and the so-called Greek Temple, clearly prove it to be of much greater antiquity. Founded by the Oscans, it soon became imbued with the elements of Greek civilisation, like the other towns of this extensive tribe. Being situated near the sea on an ancient volcanic eminence, it carried on extensive commerce with the inland Campanian towns by means of the navigable river Sarnus, and enjoyed an uninterrupted, though not brilliant share of prosperity. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars, in which Pompeii had also participated, the town became subject to Rome. It united with the other Italians in the Social War. The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, B.C. 82, a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. In course of time Pompeii became thoroughly Romanised, and was a favourite retreat of Romans of the wealthier classes, who (*e.g.* Cicero) purchased estates in the vicinity. It was also favoured by the emperors. Tacitus records a serious conflict which took place in the amphitheatre, A. D. 59, between the Pompeians and the neighbouring Nucerines, in consequence of which the former were prohibited from performing theatrical pieces for a period of ten years. A few years later, A.D. 63, a fearful earthquake occurred, evidencing the re-awakened activity of Vesuvius, which had been quiescent for centuries. A great part of Pompeii, its temples, colonnades, theatres, and private dwellings were destroyed on that occasion. This disaster afforded the inhabitants an opportunity of re-erecting their town in a style more conformable to the improved architecture of imperial Rome, and it accounts for the comparatively modern and often unfinished character of the buildings. The new town had not long been completed, although it had been restored in a remarkably short period with the aid afforded by private liberality, when it was overtaken by the final catastrophe of 24th Aug. 79. The first premonitory symptom was a dense shower of ashes, a stratum of which covered the town to a depth of about 3 ft., allowing the inhabitants time to escape. Many of them, however, returned, some doubtless to rescue their valuables, others paralysed with fear and uncertain what course to pursue. In the years 1861-72 were found eighty-seven human skeletons, and those of three dogs and seven horses. The whole number of those who perished is estimated at 2000. The ashes were followed by a shower of red hot rapilli, or fragments of pumice-stone of all sizes, which covered the town to a depth of 7-8 ft., and was succeeded by fresh showers of ashes and again by rapilli. The present superincumbent mass is about 20 ft. in thickness. Part of this was formed by subsequent eruptions, but the town had already been completely buried by the original catastrophe, and was entirely lost to view, though its name was long preserved by a small village which sprang up near the site. Extensive excavations, however, had been made in ancient times. Immediately after the calamity the survivors doubtless recovered as many valuables from their buried homes as they could; and in subsequent centuries the ruins were repeatedly ransacked for the marbles and precious stones used in the embellishment of the temples and other buildings. We therefore now find the town in the condition in which it was consigned to oblivion some fifteen centuries ago as no longer containing anything of value. During the middle ages Pompeii was entirely unknown. In 1592 the architect Fontana constructed a subterranean water-conduit in order to supply Torre dell' Annunziata

from the Sarno, actually intersecting the ruins, and to this day in use; yet no farther investigations were then attempted. In 1748 the discovery of some statues and bronze utensils by a peasant attracted the attention of Charles III., who caused excavations to be made. The amphitheatre, theatre, and other parts were then disinterred. The enthusiasm caused by the discovery has been the frequent theme of poetical and other compositions by Bulwer, Schiller, and other celebrated authors:

What wonder this? — we ask the lymphid well,
O Earth! of thee — and from thy solemn womb
What yield'st thou? — Is there life in the abyss —
Doth a new race beneath the lava dwell?
Returns the Past, awakening from the tomb?
. . . . . .
The earth, with faithful watch, has hoarded all!

Under the Bourbons the excavations were continued in a very unsatisfactory manner. Statues and valuables alone were extricated, whilst the ruins were either suffered to fall to decay or covered up again. To the reign of Murat, however, we are indebted for the excavation of the Forum, the town-walls, the Street of Tombs, and many private houses. The political changes of 1860 have likewise exercised a beneficial effect. Under the able superintendence of M. Fiorelli, instead of the former predatory operations, a regular plan has been adopted, according to which the ruins are systematically explored and carefully preserved, and highly satisfactory results thus obtained. The movable objects found, as well as the more important frescoes, have been removed to the Museum at Naples, — a very desirable course, as is obvious from the injury caused by exposure to those left behind. At Pompeii itself a museum and library have been instituted, a dwelling-house erected for students supported by government, and a railway constructed for the removal of the débris. The workmen employed in the excavations average eighty in number, but several hundred are at times engaged. If the works continue to progress at the same rate as at present, the complete excavation of the town, according to Fiorelli's calculations, will occupy seventy years more, and will cost about 5 million francs. A sum of 30-40,000 fr. is realised yearly from the money paid by visitors for admission.

Before beginning our walk, we may make a few remarks on the plan and architecture of the town.

Town Walls. The town is built in the form of an irregular ellipse, extending from E. to W. The circumference of its walls amounts to 2843 yds. There are eight gates, to which the following names have been given: *Porta di Ercolano*, *della Marina*, *di Stabia*, *di Nocera*, *del Sarno*, *di Nola*, *di Capoa*, and *del Vesuvio*. In consequence of the prolonged peace, however, the walls had entirely lost their importance. Towards the sea they had been demolished, and outside the Gate of Herculaneum a considerable suburb had sprung up, called *Pagus Augustus Felix*, after the settlement established by Augustus.

Plan of the Town. The excavated portion (about 275,000 sq. yds.) embraces about one-third only of the town, but probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres with large colonnades, the amphitheatre, and a considerable number of private dwellings of more or less ornate character. The principal streets are: 1. The *Consular Street*, or *Via Domitiana*, which, prolonged by the *Strada de' Sepolcri*, or Street of Tombs, leads to the Porta di Ercolano, and thence in several ramifications to the Forum;

2. The *Street of Mercury* (named Street of the Forum as far as the Temple of Fortuna), from the Forum to the N. extremity of the town; 3. The street leading from the sea, past the Thermæ and the Temple of Fortuna, to the Porta di Nola (called successively the *Street of the Thermae*, *Fortuna*, and *Nola*); 4. *Strada dell' Abbondanza*, leading apparently from the Forum to the Porta del Sarno; 5. *Strada Stabiana*, from the Porta di Stabia to the Porta del Vesuvio. — According to the new Official Arrangements the town is divided into nine 'Regions' *(Regiones)* by the four principal streets connecting the gates (Strada dell' Abbondanza, Str. della Fortuna, Str. Stabiana, and another, parallel to the last but not yet excavated). Six of these quarters have been wholly or partly excavated, *viz.* the VIth, VIIth, and VIIIth to the W. of the Str. Stabiana, and the Ist, IInd (amphitheatre), Vth, and IXth to the E. of it. Each region is subdivided into *Insulae*, or blocks of houses bounded by four streets, each provided with a number. Each house is also numbered. Thus 'Ins. VI. 8, No. 5' means the house No. 5 in the eighth insula of the sixth region. Lastly, the streets of each region are numbered (*Via prima*, *secunda*, etc.), while the Str. Stabiana is entitled the 'Cardo' (line through the centre from N. to S.), the Str. della Fortuna the 'Decumanus Major' (major transverse line), and the Str. dell' Abbondanza the 'Decumanus Minor' (minor transverse line). The older names of the houses, by which many of them are known, were generally chosen in a very arbitrary fashion; the newer names are generally taken from signet-rings or seals found in the interiors.

The streets, bordered by pavement, are straight and narrow, not above 24 ft. in breadth, the narrower lanes 14 ft. only. They are admirably paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones leading from one side of the pavement to the other, intended for the convenience of foot-passengers in rainy weather. The waggons have left deep ruts in the causeways, which do not exceed $4^1/_2$ ft. in width; and the horses' hoofs have made impressions on the stepping-stones over which they were obliged to pass. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament.

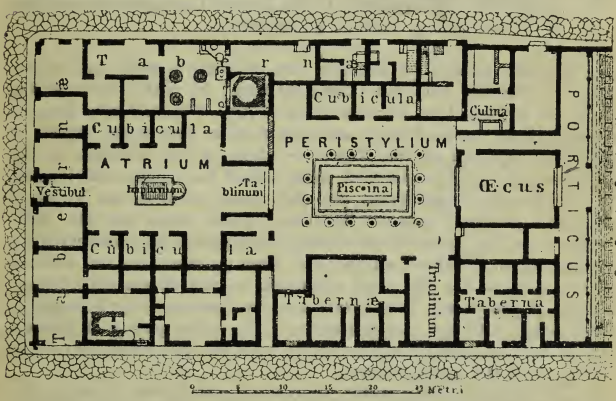
In the streets are frequently seen notices painted in red letters, referring generally to the election of the municipal authorities, and recommending some particular individual as ædile or duumvir. Trade-signs, like those of the present day, are very rare. On the other hand an occasional 'phallus' is seen, for the purpose of averting the evil eye; and one or two large snakes, the emblems of the Lares, the gods of the hearth and of cross-ways, are very common. Stuccoed walls are often covered with *graffitti*, or roughly scratched drawings resembling those with which our 'Street Arabs' still delight to decorate blank surfaces.

Construction. The houses are slightly built of concrete (small stones consolidated with cement) or brick, and sometimes, particularly the corner pillars, of blocks of stone. The hasty and patched character of the construction is accounted for by the earthquake of 63. The numerous well-preserved staircases prove that the houses must uniformly have possessed a second and perhaps also a third story. These upper portions, consisting chiefly of wood, have, with a single exception (p. 146), been destroyed by the red-hot scoriæ of the eruption.

Shops. In traversing the streets of Pompeii, we soon observe a difference between the various houses, which were shops *(tabernae)* or dwelling-houses according as their rooms are turned to or from the street. The former belonged to the large dwelling-houses, and were let to merchants and shopkeepers, in the same way as the ground-floors of the palazzi in Naples are occupied by shops at the present day. These shops were generally in no way connected with the back part of the house, and presented their whole frontage to the street, from which they could be separated by large wooden doors. Many of the shop-tables, covered with marble, and once fitted up with large earthen vessels for the sale of wine, oil, etc., are still preserved. At the back of the shop there was occasionally a second room, probably occupied by the shopkeeper, who in other cases must have lived in the upper part of the house, or in a different part of the town. The numerousness of these shops affords proof of the importance of the retail traffic at Pompeii. Where the street was not thus enlivened, it was flanked by bare walls, adorned here and there with a painting. The absence of glass forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall with as few openings as possible, and these covered with an iron grating. A distinct idea of this mode of building, so different from that of the present day, and without parallel except in some Oriental countries, is best obtained in the more recently excavated and better preserved streets between the Forum and the Stabian Street, and to the E. of the latter.

Plan of the Houses. The dwelling-houses of Pompeii vary greatly in size, and have obviously been very differently fitted up, in accordance with the nature of the situation, or the means and taste of their owners. Their chief peculiarity is the internal court, which provided the surrounding chambers with light, and was the medium of communication between them. Most of the Pompeian houses of the wealthy middle class are entered from the street by a narrow passage *(vestibulum)* leading to the court *(atrium)*, which is surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre. The roof sloped

inwards and had an opening in the centre *(compluvium)* which afforded light and air to the court and the adjoining rooms. Beyond the atrium is a large apartment opening into it, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of an open court, enclosed by columns, and thence termed the *peristylium*, the middle of which was laid



House of Pansa (p. 136).

out as a garden. Sometimes, however, there is a flower-garden *(xystus)*, surrounded by columns, beyond the peristyle. At the back of the peristyle are generally several business rooms, called *œci*. Around these principal apartments, in which the magnificence of the house is concentrated, are situated the sleeping and eating-rooms, slaves' rooms, kitchen, cellar, etc. The upper floor was destined principally for the slaves. Most of the apartments are very small, but the family worked and spent most of their time in the light and airy courts.

The reconstruction of a complete house in its original form would be most interesting and instructive, but has not yet been carried out. (A good model is to be seen at the Museum of Naples, p. 74.)

Decoration. Marble is rarely met with in the public or domestic architecture of Pompeii, the columns being invariably constructed of tuffstone or bricks, cemented by mortar. The brick walls and columns were then covered with stucco, which took the place of marble, and afforded ample scope for decorative painting. It is in fact hardly possible to imagine a gayer or more richly

decorated town than Pompeii must have been. The lower halves of the columns are generally red or yellow, the capitals tastefully painted; the walls, too, where undecorated, are painted with bright, and almost glaring colours, chiefly red and yellow, harmonising well with the brilliancy of a southern sun. The centre of the walls is generally occupied by a painting unconnected with the others. The best of these were removed to the museum at Naples, before they had suffered from exposure to the elements; many, however, of those left merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. Introd., p. xxxviii).

We now proceed to describe the different streets and buildings, beginning with the PORTA MARINA, by which we enter the town on arriving from the station (p. 123). We shall then proceed (comp. Plan) to the Forum and first explore thence the streets in the N.E. quarter of the town — those of the Forum, of the Thermæ, of the Herculaneum Gate, and of the Tombs. Returning to the Scuola Archeologica, we shall next traverse the Vicolo di Mercurio to the Strada di Mercurio, then follow the Str. della Fortuna to the recently excavated quarter near the point where it intersects the Stabian street, and then proceed by the Stabian street, crossing the Str. degli Augustali and the Strada dell' Abbondanza, to the Forum Triangulare and the theatres. Our description terminates with the Amphitheatre. The chief points of interest are printed in heavier type. Those who are pressed for time had better omit the Amphitheatre.

The GUIDES usually conduct visitors from the Forum to the E. into the Strada dell' Abbondanza, and to the theatres and the Amphitheatre, and then return through the street of the Augustales to the Fortuna street, where they keep their stock of photographs and souvenirs. They next show the street which is now in course of being excavated, running towards the Vesuvius gate, and beyond it the Mercurius street; and they end with the Herculaneum Gate and the Street of Tombs. Those who desire to form a distinct idea of the topography and arrangements of the town are recommended either to adopt the following plan, or to frame one for themselves and name to the guide in order the places they desire to see. Travellers who intend to dine or put up at the Hôtel du Soleil should visit the Amphitheatre last.

The above-mentioned *Porta Marina* is a vaulted passage under ancient magazines, which have been built over in modern times. The street here ascends rapidly, like all the other approaches to the town, which lies on an eminence. The passage, 17½ ft. in width and 75½ ft. in length, has a path for foot-passengers on the left.

On the right in this passage is the entrance to the ***Museum,** which contains many interesting objects, though none of artistic value, arranged in three rooms.

Among these are casts and models of doors, windows, shop-shutters, and other objects in wood.

In glass cases are preserved casts of eight human corpses, and one

of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. In 1863 Fiorelli made the ingenious experiment of carefully removing the bones of a body thus imbedded, and filling the cavity with plaster, and he has succeeded admirably in preserving the figures and attitudes of the deceased after their death-struggle. On the point of flight, many of them had divested themselves of most of their clothing. Among the figures are a young girl with a ring on her finger, two women, one tall and elderly, and the other younger; a man lying on his face; and a man lying on his left side with remarkably well-preserved features.

There are also amphoræ, vases, rain-spouts, etc., in terracotta; vessels in bronze; carbonised articles of food like those at Naples (p. 74); skulls, and skeletons of men and animals.

The Via Marina ascends hence in a straight direction to the Forum, being bounded by a wall on the right, and by uninteresting shops on the left. Behind these are a number of houses recently excavated, but presenting little attraction.

On the right at the end of the Via Marina is a side-entrance to the **Basilica** (Pl. 64), an oblong edifice, 220 ft. long and 82 ft. broad, with its façade towards the Forum. A passage round the interior consists of twenty-eight brick columns with capitals of tufa; the space in the centre was probably roofed in. On the walls are half-columns, all covered with stucco. At the end of the building was the elevated tribune, or seat of the presiding magistrate, which was probably approached by movable steps. In front of it is a pedestal for a statue; below are vaults (perhaps a prison), reached by a staircase. In the year 79 the building must obviously have been undergoing extensive alterations.

Also on the W. side of the Forum, to the left of the Via Marina, is situated the so-called ***Temple of Venus** (Pl. 63), an edifice of very early origin, but restored after the earthquake of 63. The temple is surrounded by a spacious, irregular quadrangle, 177 ft. long, on the S. side 103 ft. and on the N. side 109 ft. broad. As the side towards the Forum was not parallel with it, the wall, in order to prevent the eye being offended by this irregularity, was furnished in the interior with eight buttresses at intervals, each projecting farther than the last. The portico is borne by forty-eight columns, originally Ionic, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. The *Temple* itself rises in the centre of the court, on a basement 65 ft. in length, 39 ft. in width, and $7^1/_2$ ft. in height, and is approached by thirteen steps. Facing these stands an *Altar*, with an inscription of the donors, the quatuorviri of the town, and still bearing traces of its former use for offerings of incense. To the right in the colonnade is a statue of unknown import. On the left, opposite, in front of the small altars, were placed several other statues (among which were the Venus and Hermaphrodite found here). The temple itself was surrounded by a Corinthian colonnade, and had a façade of six

columns. Within the vestibule was the shrine, where the figure of the goddess stood on a lofty pedestal. A much mutilated statue of Venus was found here. Fine view of M. Santangelo from this point. — Behind the court of the temple are chambers for the priestesses, decorated with paintings.

The ***Forum** (Pl. 57, *Foro Civile*) forms the central point of the town (109 ft. above the sea-level). On the N. side, detached, stands the temple of Jupiter (p. 133); the other sides are enclosed by an arcade. The *Area*, or open space in the centre, 515 ft. in length and 107 ft. in breadth, is paved with large slabs. Six streets converge here, but the forum was protected against the trespass of riders or waggons by stone pillars round the margins, and could even be entirely shut off by gates. In the area are twenty-two bases for statues, erected in honour of emperors and other illustrious men, five of which (four on the W. side, one at the S.E. corner) still bear incriptions, dedicated to officials of high rank, the duumviri (similar to the consuls of Rome) and quinquennales (censors) of the town. The extensive basements on the S. side were destined for equestrian statues, most of the pedestals never having been completed. The colonnade surrounding the Forum varies in breadth from 26 to 45 ft., a number of the buildings which adjoin it having been erected at a date prior to the construction of the Forum. Above the lower columns of the Doric order rose a second series of the Ionic, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The whole was in an unfinished condition at the time when the town was destroyed; portions of the frieze, consisting of limestone, placed round the colonnade, are still in a rough state; on the S. and E. sides are older columns of tuffstone.

To the right of the Basilica, on the S. side of the Forum, are situated the *Tribunals* (Pl. 66), three adjacent chambers, each with a semicircular extremity, handsomely built of brick which was once covered with marble. Their use is not distinctly ascertained; but they seem to have been minor courts of justice.

To the left of the tribunals diverges the Street of the Schools, pursuing an E. direction as far as the Forum Triangulare (p. 147). The excavated houses are again partially covered with rubbish, and therefore devoid of interest.

On the E. side of the Forum, at the corner of the handsome Strada dell' Abbondanza (p. 144), is a square hall, erroneously supposed to be a school.

On the opposite side of the street, Forum No. 1, is situated the ***Chalcidicum** (Pl. 62), erected by the priestess *Eumachia*, and perhaps used as an exchange. On the frieze of the portico facing the Forum, and still more fully over the entrance in the Str. dell' Abbondanza, may be read the following inscription: '*Eumachia*

Lucii filia sacerdos publica nomine suo et M. Numistri Frontonis fili chalcidicum cryptam porticus, Concordiae Augustae Pietati sua pecunia fecit eademque dedicavit.' The interior is separated from the portico by a number of small chambers, which were used as a kind of magazine, where a great number of marble slabs, destined for the completion of the edifice, were found. In the interior is an open court, 123 ft. in length and 62 ft. in width, once surrounded by fifty-four columns of Parian marble, of which three only are left, and these in a mutilated condition. This colonnade *(chalcidicum)* is surrounded by a covered passage *(crypta)*, which afforded protection against the weather. At the back of this, in a niche, stands the statue of Eumachia (a copy, the original being at Naples, p. 67), erected by the fullers *(fullones)* of Pompeii. — On the external wall of the Chalcidicum is the copy of an inscription found here, dedicated to Romulus.

We next reach No. 2, the so-called ***Temple of Mercury** (Pl. 61), 83 ft. in length and 53 ft. in breadth. A number of excavated objects have been placed here: vases, spouts of fountains, rain-gutters, capitals, stone-weights with iron handles, mortars, earthenware, etc. To the left of the entrance are vessels of lead, fragments of glass, bone articles, iron gratings, fetters, tires of waggon-wheels; to the right earthenware and fragments of marble. In the centre an *Altar in marble with reliefs: on the front victims, on the sides the sacrificial utensils. The form of this temple is very irregular. At the extremity of the area is the small shrine with a pedestal for the statue of the god.

No. 3, adjacent, is the *Curia* (Pl. 59), where, as is generally believed, the town-council held their deliberations. It is a square hall, 65 ft. long, 58 ft. broad, with hemicyclical termination and several niches, but greatly damaged.

Opposite, on the N. side of the Forum and in the most conspicuous part of it, rises the ***Temple of Jupiter** (Pl. 60), on a basement $9^1/_2$ ft. in height. At the time of the eruption it was in process of being restored. The Pronaos is approached by eighteen steps, and has a façade of six columns with three on each side. Apertures in the ground admit light to the underground chambers, which were used as a magazine for building materials, having originally been probably a treasury. The whole length of the temple is 118 ft. Behind the Pronaos is the shrine, with two series of Ionic columns, eight in each, arranged close to the painted walls. At the back are three chambers. At the farther end, to the left, a flight of steps ascends to the basement which bore the statue of the god, which the visitor should not omit to visit as it affords a fine *Panorama of Pompeii, M. Santangelo, the palace of Quisisana, and the chain of the Apennines.

Passing along the W. side of the Forum, we observe, at the end of the Temple of Venus, No. 31, a niche, in which, as

an inscription found here informs us, the standard weights and measures were kept. Then follows a flight of steps, which led to the arcade, and formed an approach to the Temple of Venus. Adjoining the latter is No. 29, the so-called *Lesche*, a hall apparently for public purposes. Beyond this is No. 28, a public *latrina*, and then No. 27, a building which from its narrow, gloomy cells appears to have been a prison. Farther on, the Forum is bounded by a wall. In front of it, adjoining the Temple of Jupiter, is a *Triumphal Arch*.

At the E. end of the Forum, adjoining the Curia, stands the so-called ***Temple of Augustus** (Pl. 58), sometimes named the *Pantheon*, an edifice whose object is involved in mystery. In front of it are pedestals for statues; on the exterior, shops possibly occupied by money-changers. The building is entered by two doors (Nos. 7 and 8). The interior consists of a rectangular court, 122 ft. in length and 80 ft. in width. The walls are decorated with frescoes (those to the left of the entrance, the best preserved, represent Argus and Io, Ulysses and Penelope). The court was still unfinished when the catastrophe took place; it was destined to be enclosed by a colonnade, but the limestone slabs of the pavement have been laid on the N. and W. sides only, while on the other sides the enclosure is formed by blocks of tufa. A dodecagon is formed in the centre by twelve pedestals for statues. To the right are eleven chambers simply painted red; at the extremity is an exit into a back street. To the left is one of the principal outlets to the Street of the Augustales (named after this edifice). On the E. side, opposite us as we enter the building, rises the shrine. On the principal pedestal stood the statue of the emperor, in the side niches Livia and Drusus (here replaced by copies). To the left of this shrine was another with an altar, which perhaps was employed in the celebration of the sacrificial banquets; the gallery by the lateral wall is believed to have been an orchestra. To the right a larger apartment, containing stands of masonry with a slight inclination, and furnished with gutters below to carry off blood or water, is supposed to have been a kitchen. The whole establishment was probably used by the college of Augustales. The arrangements resemble those of the Serapeum at Pozzuoli (p. 97).

Adjacent to the Temple of Augustus rises a *Triumphal Arch* of brick, now divested of its marble, which here forms the boundary of the Forum. Under it begins the Street of the Forum, which we now follow (called in its prolongation the Street of Mercury, p. 139). The first transverse street immediately beyond the Triumphal Arch is that of the Augustales. At the corner is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant. Farther on, a little to the right, is the depôt of the objects sold by the guides (pp. 124, 130).

No. 1, at the corner of the next cross-street, is the *Temple of Fortuna* (Pl. 49), erected according to the inscription by M. Tullius during the reign of Augustus. It is approached by thirteen steps; length 79 ft., breadth 29 ft. Two portrait-statues found in the Cella are believed to have belonged to the Gens Tullia.

At the entrance to the Street of Mercury rises a *Brick Arch*, on which the pipes of a water-conduit are visible. It was once surmounted by the bronze statue of Nero mentioned at p. 72.

We now turn to the left into the STRADA DELLE TERME. No. 2, on the left, is the entrance to the ***Thermæ** (Pl. 39), which occupy nearly a whole insula, *i. e.* the space enclosed by four streets; breadth 161 ft., depth 172 ft. The exterior was surrounded by shops, which had no connection with the interior. Entrances six in number. A great part of the establishment is now employed as magazines, and the public are admitted to one half of the actual baths only. A passage leads first to the chamber for undressing *(apodyterium)*, 37 ft. long, 21 ft. wide, and surrounded by benches. Beyond this is the cold bath *(frigidarium)*, a rotunda with four niches. The vault above was provided with a glass window. In the centre is the basin, 14 ft. in diameter, with a marble ledge surrounding it. From the undressing room to the right the warm bath *(tepidarium)* is entered, an apartment 32 ft. in length, $17\frac{1}{2}$ ft. in breadth. A frieze running round it is furnished with niches for depositing clothes and articles of the toilet, and is supported by figures of Atlas in terracotta. The vaulting was richly decorated, partly with stucco figures in relief. This chamber was heated by means of a large brazier of bronze. Adjacent is the hot-air bath *(calidarium* or *sudatorium)*, 52 ft. long and 17 ft. broad. A niche at the end contains a marble basin for washing the hands and face with cold water; it bears an inscription recording that it was erected at a cost of 5250 sesterces (39*l.* sterling). At the other end is the basin for warm baths. The apartment had double walls and floor, between which the steam diffused itself. — The baths also possessed an extensive colonnade, now converted into a garden, besides several other chambers and baths for women, none of which are at present open to the public.

Nearly opposite to the Thermæ, Ins. VI. 8, No. 5, is the ***House of the Tragic Poet** (Pl. 38), one of the most elegant in Pompeii, so called from two representations found in the tablinum — a poet reading, and a theatrical rehearsal (which, together with beautiful paintings of subjects from the Iliad, are now in the museum at Naples); but it was more probably the house of a goldsmith, if we may judge from the trinkets discovered in the adjoining shop. This is represented by Bulwer in his 'Last Days of Pompeii' as the dwelling of Glaucus. On the threshold was a dog in mosaic, with the inscription 'Cave Canem' (p. 62), now in the

Museum at Naples. The peristyle of seven columns is closed at the back by a wall, on which is a small shrine of the Lares. In a room to the left of the latter, Venus and Cupid fishing, and the deserted Ariadne. In the triclinium on the right, Youth and maiden looking at a nest containing Cupids, Theseus abandoning Ariadne, and Diana with Orion (?).

We continue to follow the Strada delle Terme. Ins. VI. 6, No. 1, beyond the cross-street, on the right, is the **House of Pansa** (Pl. 37; *Domus Cn. Allei Nigidi Mai*), one of the largest in Pompeii, occupying a whole insula, 319 ft. long and 124 ft. broad. It comprises sixteen shops and dwellings, facing the different streets. On the threshold was found a mosaic with the greeting 'SALVE'. This house affords a normal specimen of a palatial residence of the imperial epoch, complete in all its appointments: atrium, tablinum, peristyle, œcus (to the left, adjacent, the kitchen with the snakes), and lastly the garden or Xystus. Comp. Ground-plan, p. 129.

We next turn to the right towards the Porta di Ercolano. At the picturesque corner opposite, Ins. VI. 3, No. 20, is a tavern, the street to the left of which leads to the gate. This was a business street, and contained few handsome dwelling-houses.

On the left is a house fitted up as a *Library*, containing an extensive collection of archæological works on Pompeii, and for the reception of students supported by government *(Scuola Archeologica)*.

On the right, Ins. VI. 2, No. 4, is the **House of Sallust** (Pl. 33; *Domus A. Coss. Libani*), with gaily painted atrium, behind which are the tablinum and a small irregularly-shaped garden, with a dining-room (triclinium) in the corner. Instead of a peristyle, this house contains a small court enclosed by pillars, to the right of the atrium, and styled, though without good reason, the *Venereum*. On the wall opposite, *Actæon converted into a stag, and torn to pieces by his own dogs.

No. 6 is a *Bake-house*, with ovens and different mills for grinding the corn. The latter were probably turned by asses, or in some cases by slaves. — At the corner of the street is a fountain, and behind it a cistern.

Some of the houses on the left, on the slope of the hill occupied by the town, had several stories, and large vaults, used as magazines.

A large, open hall to the right, Ins. VI. 1, No. 13, was a kind of *Custom-House* (Pl. 27), where a number of weights and measures were found, one of which had been stamped in the Capitol at Rome.

No. 10, a little farther on, to the right, is the *House of the Surgeon* (Pl. 26), so called from a considerable number of surgical instruments found here. It is remarkable for its massive con-

struction of limestone blocks from the river Sarno, and is probably the most ancient house in the town. We next reach No. 7, on the right, the extensive *House of the Vestals* (Pl. 25).

No. 3, on the left, opposite, is a large *Tavern*, with a phallus towards the street, intended to avert the evil eye. It contains two wine-tables, and has an entrance for waggons. From the chambers at the back, as well as from the preceding and following houses on this side, a charming glimpse is obtained of the bay with the island of Capri; near the land is the picturesque little rocky island of Revigliano; to the right is Torre dell' Annunziata.

No. 2, on the right, is another tavern, and beyond it is the **Porta di Ercolano** (136 ft. above the sea-level). To the right of the gate is the approach to the ***Town Wall,** which may be visited for the sake of the view. The wall is 2843 yds. in circumference, and consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies according to the ground from 25 to 33 ft., the internal being uniformly 8 ft. higher. Being constructed in several very different styles, it obviously dates from several distinct periods. The older part is built of large blocks of tufa and limestone, while the more recent consists chiefly of concrete (small pieces of lava consolidated with cement). The difference between these kinds of building will be observed near this gate. At a later period, perhaps during the Social War, it was strengthened by the addition of towers. During the undisturbed peace of the imperial period, the walls on the side towards the sea were probably removed, and their site built over. The Gate of Herculaneum is one of the more recent structures. It consists of three series of arches, of which the central and largest has fallen in. The depth of the passage is 59 ft.

Outside this gate lay a considerable suburb, the *Pagus Augustus Felix*, so named in honour of Augustus. One street of this only has been partially excavated; but several others diverged from it on each side. This is the so-called ***Street of the Tombs** *(Strada dei Sepolcri)*, the great military road from Capua to Naples, Herculaneum, Pompeii, and Reggio. The ancient Roman custom of burying the dead by the side of a high road is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond the other gates also. The Street of Tombs is in point of situation the most beautiful part of the town.

On the right, No. 1, is a large unfinished pedestal.

On the left, No. 1, is the *Tomb of Cerinius* (Pl. 22), a recess with seats. It has been said that this was a sentry-box, and that the skeleton found in it was that of the sentinel who expired at his post; but this is a mere fiction.

L. No. 2, a semicircular seat with the tomb of the duumvir *A. Veius*.

L. No. 4, **Tomb of Mamia* (Pl. 20); in front a seat like the above, with the inscription: '*Mamiae Publii filiae sacerdoti publicae locus sepulturae datus decurionum decreto*'. At the back, enclosed by a low wall, is the columbarium, with niches for cinerary urns. A solitary cypress adorns the tomb. The view hence of the bay and the mountains of Castellamare is singularly beautiful. — On a street diverging to the right, No. 2, is the *Tomb of Terentius* (Pl. 18).

Farther on, on the right, No. 6, is the *Tomb of the Garlands* (Pl. 16), so called from its decorations; name unknown. R. No. 9, a tomb with open recess and seat.

On the left is the so-called *Villa of Cicero* (Pl. 13), again covered up. The buttresses still visible belong to a colonnade which ran parallel to the street.

R. Nos. 10 and 11, two shops. No. 12, *House of the Mosaic Columns* (Pl. 14), very dilapidated. The entrance leads first into a garden, at the end of which is a recess inlaid with mosaic, and used as a fountain; to the left is a court with a private chapel and altar. The two staircases ascended to the upper floor.

On the left, beyond the villa of Cicero, several handsome monuments will be observed: No. 16, that of *Servilia* (Pl. 11). No. 17, that of *Scaurus* (Pl. 10), with reliefs in stucco, representing gladiatorial combats, but in a very ruinous condition. The columbarium contains niches for the urns.

On the right is a long arcade, at the back of which there were shops. From the skeleton of a mule found here it has been suggested that this was a resort of peasants on market-days. In the last shop is a stove, the upper part of which consisted of earthenware vessels fitted together. — Farther on are several ancient tombs of limestone discovered in 1872, belonging to the remote Oscan period, when the dead were buried instead of being burned, and when painted vessels of terracotta were interred with them. — The street which diverges here is still unexcavated.

On the right are several ruined tombs, the first of which is supposed to have been an *ustrinum*, or place of cremation.

L. No. 18, a circular monument, name unknown.

L. No. 20, **Tomb of the Augustalis Calventius Quintus* (Pl. 6); below the inscription is represented the bisellium (seat of honour) accorded him in recognition of his liberality.

R. No. 37, **Tomb of the Libella* family (Pl. 7), of travertine, and well-preserved, with inscriptions. Beyond, to the right, are several ruined tombs, with inscriptions partially preserved.

L. No. 22, **Tomb of Naevoleia Tyche* (Pl. 5), with chamber for cinerary urns. The deceased was a freedwoman, who, according to the inscription, destined this tomb for herself and C. Munatius Faustus, chief official of this quarter of the town, and for their freedmen; a relief below refers to the consecration of the tomb; on the left side is the bisellium, or ma-

gisterial seat of Munatius, on the right a vessel entering the harbour, a symbol of human life. No. 23 was a *Triclinium* for banquets in honour of the dead.

No. 24, ***Villa of Diomedes** (Pl. 1), arbitrarily so called from the opposite tomb of the family of Arrius Diomedes (Pl. 2). The arrangement of this, like that of other villas, differs considerably from that of the urban dwellings. A flight of steps with two columns leads at once to the peristyle of fourteen Doric columns, whence the bath is entered to the left. Opposite are terraces, which rise above the second and lower portion of the house. The garden, 107 ft. square, with a basin for a fountain in the centre, is surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below this colonnade, on three sides, lies a vaulted cellar which merits a visit, lighted by small apertures above, and approached by staircases descending at each end. Seventeen bodies of women and children, who had provided themselves with food, and sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The impression made on the ashes by a girl's breast is now in the museum at Naples. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

We now retrace our steps by the same route to the Gate of Herculaneum and the *Scuola Archeologica* (p. 136), whence we enter the *Vicolo di Mercurio* (*Via Prima,* between Ins. VI. 2 and Ins. VI. 3), the transverse street to the left.

The third street intersecting the latter at right angles is the important **Strada di Mercurio** *(Via Sexta)*, leading from the town-wall to the Forum, and deriving its name from a *Fountain* with a Mercury's head immediately on the right. We now turn to the left towards the town-wall.

Nos. 6 and 7 (Ins. VI. 9) on the opposite (E.) side are the *House of Castor and Pollux* (Pl. 46; *Domus Cn. Caetroni Eutychi*), consisting of two distinct houses, but connected. No. 7 is simple and homely. It is connected with the neighbouring house by a large peristyle, adorned with paintings all round; at the end is a basin for a fountain; beyond it is a hall. From the peristyle the atrium of the other house is entered to the left, beyond which are the tablinum and a garden with lararium. The best preserved of the frescoes is one of Apollo and Daphne in a room to the left of the garden.

Farther on, Nos. 5-3, *House of the Centaur* (Pl. 45), two

different houses, connected by a door. No. 5 has an underground dwelling, the vaulting of which has fallen in.

Adjacent, No. 2, ***House of Meleager** (Pl. 44). Within the doorway, to the right, Mercury handing a purse to Fortuna. The richly decorated atrium contains a marble table, borne by griffins. Contrary to the usual arrangement, the peristyle does not lie behind, but to the left of the atrium. This is the finest peristyle which has been discovered at Pompeii, being 73 ft. in length, and 60 ft. in breadth. The porticus is borne by twenty-four columns (lower part red, upper white), and adorned by a graceful fountain. Adjoining the peristyle at the back is an œcus, enclosed on three sides by twelve yellow painted columns. The frescoes are also yellow; among them, to the right, a young Satyr startling a Bacchante with a snake. To the left of the œcus is a hall with frescoes: on the transverse wall to the left, the Judgment of Paris.

We return along the opposite side of the street. Ins. VI. 7, No. 23, *House of Apollo* (Pl. 43; *Domus A. Herculei Communis*), so named from the numerous representations of that god which were found here. Behind the tablinum, a fountain of a grotesque style. To the right is an adjoining court, at the end of which is a handsome sleeping-chamber (for two beds); on the external wall is a landscape with a Bacchanalian, and a mosaic of Achilles in Scyrus; among the weapons which Ulysses offers him is a shield, on which Achilles and Chiron are represented.

No. 18, *House of the Wounded Adonis* (Pl. 42; *Domus M. Asellini*). In the Xystus, to the right, a fresco, above life-size, of *Adonis wounded, tended and bewailed by Venus and Cupids; at the sides, Achilles and Chiron. In a room to the left of the Xystus, 'Toilet of the Hermaphrodite'.

Continuing to follow the Strada di Mercurio, we next observe on the left, opposite the fountain mentioned at p. 139, Ins. VI. 10, No. 1, a **Tavern;* towards the street is a table covered with marble and a fire-place. A door leads from the shop to the left into a small room adorned with various allusions to drinking: a waggon with a wine-cask, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (a glass of cold). To the right two other chambers, out of the first of which a door leads to the neighbouring house No. 2, the *Casa dei Cinque Scheletri* (so called from the five skeletons found here), which was perhaps used as a lodging-house.

From the corner of the Vicolo di Mercurio a digression may be made in the adjacent street to the left to the *House of the Labyrinth* (opposite side of first side-street, immediately to the left; Pl. 47), a roomy dwelling with two atria; principal entrance, Ins. VI. 11, No. 9, second door No. 10. In the passage leading to the peristyle, immediately to the left and opening on the latter, is a

window of terracotta with six small apertures, resembling pigeon-holes. In the room beyond the peristyle, to the left, a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The house to the left was destined for the menage; it contains a finely decorated bath with three rooms, and a large bake-house.

We now return to the Strada di Mercurio.

R., Ins. VI. 8, No. 23, **House of the Small Fountain (della fontana piccola,* Pl. 41); to the right of the entrance a staircase ascends to the 2nd floor. At the end of the house is a *Fountain of gaily coloured mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with landscapes, among which is a *Harbour on the left.

R. No. 22, *House of the Large Fountain*, at the end of which is a mosaic *Fountain similar to the above.

R. No. 20, the **Fullonica** (Pl. 40), or fuller's establishment. The large atrium, borne by square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples), was perhaps covered in and used as a magazine. Around it are chambers for the workmen. At the end of the house are four basins on different levels, destined for washing the cloths, which were afterwards stamped with the feet in the small stands to the right. One egress leads to the *Strada della Fullonica*. Adjacent to these premises, and connected with them by a door, was the dwelling-house of the proprietor, No. 21.

L., Ins. VI. 10, No. 6, *House of Pomponius*, with an oil-mill to the right of the entrance.

L. No. 7, *House of the Anchor* (Pl. 48), named after an anchor in mosaic on the threshold, a spacious dwelling. By the tablinum a staircase descends to a peristyle on the level of the Strada della Fortuna, surrounded by a cryptoporticus.

R., Ins. VI. 8, No. 14, *Barber's Shop*, very small. In the centre a seat for customers; to the right a bench and two recesses.

Having reached the brick archway of the Strada di Mercurio (p. 135), we now turn to the left into the Strada della Fortuna *(Decumanus Major)*, a prolongation of the Strada delle Terme, leading to the Gate of Nola.

L., beyond the first cross-street, Ins. VI. 12, Nos. 2-5, the **House of the Faun** (Pl. 50), discovered in 1830 in presence of Goethe's son, and entirely excavated during the two following years. The name is derived from the bronze statuette of a dancing Faun found here (p. 71). The house occupies a whole insula, and is the handsomest in Pompeii, 262 ft. long and 125 ft. broad. The style of its decoration proves it to date from the republican era. It contained beautiful mosaics, but hardly any mural paintings. The stucco on the walls is an imitation of incrustation in coloured marble (comp. p. xl). On the pavement in front of the house is the greeting 'Have'. It possesses two

entrances and two atria. The left atrium (35 ft. by 38 ft.) is in the Tuscan style, *i. e.* the roof was borne by cross-beams without vertical support. On each side of it there are four rooms. The 4th on the left contains a mosaic representing doves by a casket. In the centre of the impluvium stood the bronze statuette already mentioned. The simpler atrium on the right is an atrium tetrastylum, *i. e.* the roof-beams were borne by four columns near the impluvium. The peristyle contains twenty-eight Ionic columns of tufa coated with stucco. In the exedra, which opens on the peristyle, was found the celebrated mosaic of the Battle of Alexander (p. 69). At the back is a garden 105 ft. long, 115 ft. broad, enclosed by fifty-six columns of the Doric order. Numerous amphoræ were found here.

R., Ins. VII. 4, No. 59, *Casa della Pareta Nera* (Pl. 51), so called from the black wall in the exedra, covered with representations of Cupids, beautifully executed, but unfortunately in bad preservation.

R. No. 57, *Casa dei Capitelli Figurati* (Pl. 52), named after the capitals of the entrance-pillars, adorned with heads of Bacchantes and Fauns. From the peristyle we enter a sugar-bake-house, the use of which has been conjectured from the nature of the objects found in it. The stove is still in existence.

R. No. 56, *House of the Grand-Duke of Tuscany* (Pl. 53), small, with mosaic fountain.

R. No. 51, *House of Ariadne* (Pl. 54), extending to the Street of the Augustales, towards which it has an additional atrium. The atrium next to the Str. della Fortuna has twenty columns, the peristyle sixteen, the lower parts being yellow, and the capitals variegated. In the centre is a fountain. Various representations.

R. No. 48, *House of the Chase* (Pl. 55). In the peristyle (which has columns on two sides only and a basin in the centre), opposite, wild beast fights, whence the name of the house; on the right, landscapes.

If we follow the Strada della Fortuna for a short distance, we reach the broad Strada Stabiana (p. 144; *Cardo*), diverging to the right, the N. extension of which, with Insulæ VI. 14 and V. 1, was excavated quite recently. At the corner to the left are a *Fountain* and an *Altar of the Lares;* adjacent is the pillar of an *Aqueduct.* Of the houses here the following are noticeable: — L., Ins. VI. 14, No. 20, with a mutilated hermes erected by the *arcarius* (cashier) *Anteros* to *M. Vesonius Primus*, the master of the house, with projecting props for the support of wreaths. The peristyle is adorned with a fresco of Orpheus, over life-size. — No. 22, a *Fullonica*, or fuller's workshop. The atrium contains a handsome impluvium, in which the bronze summit of the fountain is still preserved, and several handsome table-supports. In the

room at the back are three basins (comp. p. 141), and on the wall are paintings of a banquet of fullers *(fullones)* and a scene in a court of law. — Opposite, to the right, Ins. V. 1, No. 26, the house of *L. Caecilius Jucundus*, the banker, where the receipts now preserved in the Museo Nazionale (p. 74) were discovered. In the atrium stood a hermes erected to the banker by his freedman Felix; the pedestal, with the inscription '*Genio L(uci) n(ostri) Felix libertus*' is still here, but the bronze bust has been removed to the Museo (p. 71). The beautiful *Paintings in the tablinum are unfortunately somewhat faded. The large room to the left of the peristyle contains a fine representation of *Theseus deserting Ariadne. — Farther on, No. 18; the last room to the left of the peristyle is adorned with paintings and Greek epigrams (to the left, Pan and Cupid wrestling).

The prolongation of the Strada della Fortuna, beyond the Strada Stabiana, is called the Strada di Nola, and leads in 5 min. to the gate of that name, which is one of the most ancient in the town. Here the first two insulæ to the S. were excavated in 1877-78, but beyond them the fronts only of the houses have as yet been laid bare.

The whole of the first insula to the right (IX. 4) is occupied by extensive *Thermae*, which were in course of construction at the time the city was overwhelmed. In the large court, which is accessible on three sides, the labourers seem to have been in the very act of making the gutter and laying the bases for the columns of the portico when they were overtaken by the catastrophe of A. D. 79. The large swimming-basin, to the left, below the windows of the inner rooms, was also unfinished. Instead of the two swimming-baths, for men and women, usually found in the Thermæ, there is here only this one, which is, however, of unwonted size, and quite destitute of ornamentation. Passing through an antechamber on the left, off which open several rooms of unknown purpose, we reach the dressing-room *(apodyterium)*, containing a large bath of cold water *(frigidarium)*. Next to this is the warm bath *(tepidarium)*, beyond which is the hot chamber *(calidarium)*, with three basins for hot baths. To the left of the tepidarium is the *laconicum*, or sudatory, covered with a vaulted roof, and also connected with the calidarium. The three rooms last mentioned appear to have been heated by means of double floors and walls, traces of which are still visible in the laconicum. The heating-furnaces had not yet been built. The three largest rooms are provided with large windows, another divergence from the ordinary plan of the Thermæ.

The houses in the next insula (IX. 5) contain numerous paintings, most of which, however, are of little artistic merit. The first house, No. 2, contains, in the room to the left of the tablinum, three scenes from the story of Achilles: His recognition at Scyros,

Hephæstus showing Thetis the armour he had made for Achilles, and Thetis on a Triton taking the armour to her son. — Leaving this house by the door at the back, to the right, we reach after a few paces the house No. 21, the principal entrance to which is from the S. (No. 18); the room at the S.W. corner of the house is decorated with three paintings representing a woman consulting with a girl about a letter, Medea on the point of slaying her children, and Paris about to declare his passion for Helen (Cupid entering at the door). Other important paintings found in this house have been removed from the walls. — The house in the S.E. angle of this insula, No. 16, seems to have been a tavern, and contains a room with paintings of the grossest description.

A large house in the insula to the E. of the last, with a handsome, spacious peristyle, was excavated in 1879. It contains a small bath, the marble flooring of which seems to have been removed in some early excavation. One of the rooms with black walls and flooring is tastefully decorated with coloured paintings, inserted in the walls at a later period: right, Orestes, Pylades, and Iphigeneia; left, Theseus and the Minotaur; in the middle, Hermaphrodite and Silenus.

We now turn to the W., and pass through the lane between Ins. IX. 3 and IX. 4 to the Strada Stabiana. Immediately to the left, Ins. IX. 3, No. 5, the ***House of Marcus Lucretius** (Pl. 56), once richly fitted up, though with questionable taste (shown at the request of the visitor). Behind the atrium is a small *Garden, laid out in terraces, with a fountain and a number of marble figures. The best of the paintings are preserved at Naples. This is one of the few houses in Pompeii of which the proprietor's name is known. The information was afforded by a letter found with the painted address: M. Lucretio Flam. Martis decurioni Pompei.

Continuing to descend the Stabian Street towards the gate, we reach (l.; Ins. IX. 2, No. 9), a house with frescoes in the tablinum representing the 'Caritas Romana' and the forsaken Ariadne; then (r.; Ins. VII. 1, No. 25), the *House of Siricus*, with a handsome marble table in the atrium. A staircase leads from the peristyle to the W. part of the house, entered by the Strada del Lupanare (p. 146).

Farther on, to the right, are the Thermæ (see below) at the corner of the **Strada dell' Abbondanza** (from which they are entered). This broad street ascends from the Stabian Street (79 ft. above the sea-level) to the Forum. On the other side, towards the Porta del Sarno, it is only excavated as far as the next street (*Vico di Tesmo*, see below). At the corner here is the buttress of an aqueduct, leaden pipes from which are observed on the pavement farther on.

On the left, in the direction of the Sarno Gate, Ins. IX. 1, No. 20, is the **Casa dei Diadumeni** (Pl. 90), or of *Epidius Rufus*, with a small platform in front of the façade, and a handsome atrium

with fourteen columns. Within it is a lararium on the right, with the inscription, 'Genio Marci nostri et Laribus duo Diadumeni liberti'. At the back is a garden, to the left of which is the vaulted kitchen. — The atrium of the *House of Epidius Sabinus*, No. 22 (left), contains a well-preserved lararium, with paintings at the back, nearly obliterated. These houses have been brought to light since 1866. The excavations have been carried as far as the old *Porta Stabiana* to the S., lower down. — Ascending the platform in a straight direction, we reach a cart-road leading to the Amphitheatre (see p. 149).

The Vico di Tesmo (left) affords a good example of the monotonous character of the more remote streets. At the corner we observe the *Tannery* (Ins. I. 5, No. 2), and also an atrium (Pl. 91; Ins. I. 2, No. 28), the compluvium of which was covered with an iron grating (restored) as a protection against thieves.

We now return and continue to ascend the Strada dell' Abbondanza towards the Forum, near which this handsome street, with its numerous shops, was closed by means of stone pillars, in order to exclude carriages.

L., Ins. VIII. 4, No. 15, **House of Cornelius Rufus* (Pl. 72). The atrium contains two handsome pedestals for tables, and a bust with the inscription, 'C. Cornelio Rufo'. The peristyle has eighteen columns.

In the Strada dell' Abbondanza, on the right (Ins. VII. 1, No. 8), is the principal entrance to the ***Stabian Thermæ** (Pl. 69). They are larger and older than the Thermæ at the back of the Forum, and date from the Oscan period, but were afterwards extended and redecorated. We enter a spacious court, flanked by pillars on two sides, which was used for palæstric exercises. On the wall on the left are stucco ornaments in relief. Two rooms situated here were perhaps intended for undressing. Then a basin for cold baths, 16 paces long, 9 paces broad, 5 ft. deep, and another vaulted room. In the wing opposite, which has a side entrance from the street, are four baths for single bathers on the left. — In the upper part of the wing to the right is the *Women's Bath*. The door above leads into a vestibule, into which the dressing-room opens on the left; from the street are two separate entrances. Round the vaulted hall are niches for clothes; in the corner is a basin enclosed by masonry. Adjacent is the warm bath, a vaulted saloon with double walls. Then the sudatory, the vaulting of which has fallen in; at one end is a marble basin, at the other a fountain for cold water; the walls are double. Behind these chambers were the stoves. — The *Men's Bath*, to the right near the entrance, is similar. The first door on the left leads from the large dressing-room to the cold, the second to the warm bath; beyond is the sudatory. The two latter are much dilapidated.

L., Ins. VIII. 4, No. 4, *House of Holconius* (Pl. 70), with

handsome peristyle, rich in paintings, but faded. In the œcus (r.) Ariadne and Bacchus; (l.) Hermaphrodite; in the room to the right, Rape of Europa; in the room to the left, Achilles in Scyrus, and Judgment of Paris.

A few paces farther the *Theatre Street* (see below) diverges to the left, while we follow the Strada del Lupanare to the right.

R., Ins. VII. 1, No. 47, ***House of Siricus** (Pl. 71). On the threshold the inscription, '*Salve lucru(m)*'; to the same proprietor belonged the large adjacent bake-house, No. 46. To the left of the atrium is a room with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, *Drunken Hercules; (r.) *Vulcan presenting Thetis with weapons for Achilles. The columns of the peristyle are painted green.

To the left on the opposite wall are large snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

To the left at the corner of the second lane, the Vicolo del Balcone Pensile, is Ins. VII. 12, No. 18, the *Lupanare* (Pl. 83; closed); at the sides five sleeping-places; in front, the seat of the hostess. The bad character of the house is sufficiently indicated by the paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor.

We now follow the Vicolo del Balcone Pensile, which leads to the left between Insulæ VII. 12 and VII. 11 and 10.

R. No. 26, House with fine frescoes at the back, to the left.

R. No. 28, ***House with the Balcony** (Pl. 84; *Casa del Balcone Pensile*). The atrium contains a fountain with a marble figure on the right. Three rooms of the upper floor have been preserved by carefully replacing the charred woodwork by new beams — a laborious and costly undertaking. The projecting wooden structure is similar to that frequently seen in old continental towns, and appears to have been common in Pompeii.

The Vicolo del Balcone Pensile terminates in the *Vicolo di Eumachia*, which extends behind the buildings of the Forum. This street leads us to the left towards the Strada dell' Abbondanza. At the corner is a fountain with head and cornucopia of Abundantia, whence the name of the street. On the wall of the Chalcidicum public advertisements used to be painted *(album)*, but little of them now remains.

On the opposite side, nearer the Forum, Ins. VIII. 3, No. 8, *House of the Boar Hunt* (Pl. 67), named from the mosaic in the passage. The peristyle has fourteen Ionic columns. The border of the large mosaic in the atrium represents an ancient town-wall. On the wall next the Vicolo (Pl. 68) are represented the twelve gods with their attributes, almost effaced.

We continue to descend the Str. dell' Abbondanza, and enter the Theatre Street to the right (*Via Sexta*, between Insulæ VIII. 4 and VIII. 6), leading to the Forum Triangulare. Near the latter

is a porticus with six Ionic columns. The street to the left, which leads to the Stabian Street, is the Street of Isis (p. 148), which should now be visited before the theatres by those who purpose omitting the amphitheatre.

This S. quarter is the oldest in the town, and has preserved many of its characteristics.

The so-called **Forum Triangulare** (Pl. 75) is bounded on three sides by a porticus of a hundred columns of the Doric order, destined chiefly for the use of the frequenters of the theatre. On the N. side is a pedestal for a statue, with an inscription. The side next the sea was open. On a basement here, approached by five steps, stood a **Temple* in the ancient Greek style (styled, without the slightest foundation, a Temple of Hercules), 101 ft. in length and 67 ft. in breadth. It was surrounded by columns, eight being in front and eleven at each side, and in the centre was the shrine. The whole building was in the ancient Doric order of about the 6th cent. B.C. A few capitals, two broken columns, and some fragments of the wall of the cella are now the sole remains of this once imposing structure. It was doubtless overthrown by the earthquake of 63; and, if so, the inhabitants of the stuccoed buildings of the imperial age would never dream of restoring it in its massive and simple dignity. — The enclosed space in front of the temple was perhaps used for the slaughter of the victims. To the left of it are three altars.

Beyond the temple, No. 32, is a **Bidental* (Pl. 81), a unique relic of its kind. It consists of the large embouchure of a fountain (puteal), enclosing a spot struck by lightning, such places being regarded as sacred, and calling for atonement. Around it was erected a small, circular temple, 12 ft. in diameter, with eight Doric columns.

On the other side of the temple is a semicircular seat, where there was once a sun-dial, now much decayed.

Below the Theatre are the so-called *Soldiers'* or *Gladiators' Barracks* (to which a flight of steps descends from the Forum Triangulare), the real object of which is not ascertained. The court is surrounded by a porticus of seventy-four columns; length 151 ft., breadth 125 ft. Around it are a number of detached cells. The edifice had a second floor, as the imitation on the S. side shows, which contains the rooms of some of the custodians and a small chapel. In a chamber used as a prison were found three skeletons and iron stocks for the feet. Sixty-three bodies in all were discovered in this building.

Adjoining the Forum Triangulare is the **Great Theatre* (Pl. 77), the walls of which protruded from the rubbish even before the rediscovery of Pompeii. It is situated on rising ground, and is a building of very early origin. About the beginning of the Christian era it was restored by the architect M. Artorius, at the expense

of M. Holconius Rufus and M. Holconius Celer. After the earthquake of 63 it underwent repair, but the restoration was far from complete at the time of the final catastrophe. The space for the spectators consists of three ranks *(ima, media,* and *summa cavea)*; the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama. Behind these was the dressing-room. On the summit of the outer wall are seen the stone rings for the poles which supported an awning in sunny weather. Behind the theatre is a square reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The adjacent ***Small Theatre** (Pl. 78) is better preserved than the great. An inscription records that it was roofed in (*theatrum tectum*, probably a wooden roof). Number of spectators 1500. The seats are cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from about B.C. 75. The marble pavement of the orchestra was, according to an inscription, presented by M. Oculatius, a duumvir.

From the Small Theatre we emerge on the Stabian Street, which we re-ascend. On the left, at the corner of the Street of Isis, Ins. VIII. 8, No. 25, the ***Temple of Æsculapius** (Pl. 79), the smallest in Pompeii, 68 ft. long, 22½ ft. broad. The anterior court contains an archaic altar of tufa, recalling the sarcophagus of Scipio in the Vatican. The cella is approached by nine steps. The name of the temple is merely conjectural.

Nearly opposite the temple (Ins. I. 4, No. 5) is the *Casa del Citarista* (Pl. 89), named after the Apollo in the style of Pasiteles found here (p. 71). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

We now enter the Street of Isis to the left.

Here, on the left, Ins. VIII. 8, No. 28, rises the ***Temple of Isis** (Pl. 73), which, as the copy of the inscription over the entrance informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the decuriones. Length 98 ft., width 60 ft. The court is surrounded by a porticus; between the columns are several altars, and an ancient aperture for the reception of the remains of sacrifices, now used as an air-shaft of the Sarno tunnel. On the left is a small shrine, the so-called *Purgatorium*, in which ablutions were

performed; a staircase here descended to a well; the walls are tastefully adorned with reliefs in stucco. Within the temple itself was found the statuette of Isis, now in the museum (p. 65). The chambers adjoining the wall on the left were occupied by the priests. Several bodies were found here; and on the fire-place were remains of food.

The next door on the left in the Street of Isis, No. 29, leads into a court surrounded by columns, with a curious balustrade in the centre, the object of which is unascertained. The place was a palæstra of the Oscan period, and was afterwards shortened.

We return through the Stabian Street to the Strada dei Diadumeni, and proceed past the Casa dei Diadumeni to the platform mentioned at p. 145, from the upper end of which a cart-road leads over the unexcavated part of the town in 8 min. to the last important relic of ancient Pompeii, the —

***Amphitheatre**, situated at the S.E. end of the town, and detached from the other ruins. Outwardly the building looks somewhat insignificant, as a great part of it, as high as the second story, was excavated in the earth for the purpose of simplifying the construction. Round the exterior runs an uncovered gallery, to which stairs ascend for the use of the spectators in the upper places. The principal entrance descends considerably. Whole length 148, width 114 yds.; number of spectators 20,000. Three different series of seats are distinguished, the first with five, the second with twelve, and the third with eighteen tiers; above these also ran a gallery. The seats are cut out in the same manner as in the small theatre. The building was begun in B.C. 70, and afterwards continued at intervals. For several decades before the year 79 the amphitheatre had not been used, so that the story of the people having been surprised by the eruption while witnessing a gladiator combat here is a pure myth.

The excavations of last century led to the discovery of other buildings near the amphitheatre, but these owing to the absence of any system at that period, were afterwards covered up again.

On leaving the Amphitheatre we may return to the railway-station in 1/4 hr., either by the high road, or by traversing the mounds of ashes and passing part of the town-wall. Those who have driven from Naples should order the carriage to wait for them at the Amphitheatre.

10. Castellamare, Sorrento, and Capri.

Comp. Map, p. 94.

Railway from Naples to *Castellamare*, 17 M., in 1 hr.; fares 3 fr. 10, 2 fr. 15, 1 fr. 25 c.; nine trains in summer, fewer in winter. — *Carriage* from Castellamare to *Sorrento*, 10 M., in 1 1/2 hr.; tariff, see p. 150. A seat ('un posto', 1-1 1/2 fr.) may easily be obtained by a single traveller in one of the numerous carriages frequenting this road.

Steamboat of the *Società Anonima Procida-Ischia* direct from Naples across the bay to *Sorrento*, 15 M. (and thence to Capri), in 1 3/4 hr., daily in Jan., Feb., and March; during the rest of the year on Mondays,

Wednesdays, and Fridays. The vessel starts from S. Lucia (at the foot of the steps, see p. 35) at 8, 8. 30, or 9 a.m.; fare 6 fr.; return-ticket, available for one day only, 10 fr. (comp. p. 157; office, Str. Nuova 14, see p. 40). Another small steamer now plies daily between Naples and Sorrento at much more moderate fares (1 fr. or 50 c.), leaving Naples at 2 p.m. and returning from Sorrento at 7 a.m. (office, Strada Piliero 10, near the Immacolatella, Pl. 24). — Gentlemen may cross to Sorrento by the *Market Boat* which usually leaves the Porta di Massa by the Molo Piccolo (Pl. F, 5) every Tuesday, Thursday, and Saturday at 2 p.m., returning from Sorrento the following mornings at 6 a.m.; passage about 3 hrs.; fare 1 fr.; civil people.

Those whose time is limited should make little stay at *Castellamare*, in order to arrive at *Sorrento* early enough for an excursion to the *Deserto* or other interesting point in the environs. The night should be spent at Sorrento, and *Capri* visited next day; Naples may then be regained on the third, or, if necessary, on the evening of the second day. — This route may also be combined with the following, in which case it is better to begin with the latter (p. 163). The steamboat trip across the Bay of Naples is so beautiful in fine weather that it should be made once at least.

The Castellamare train follows the main line to Salerno and Baragiano as far as *Torre dell' Annunziata* (see R. 7), where our line diverges to the right. Skirting the coast, it crosses the *Sarno* (on the right is the rocky islet of *Revigliano*, with an old castle); and in 12 min. it reaches the Castellamare station at the N. end of the town.

Castellamare. — **Hotels.** *Hôtel Royal, in the main street, near the station, D. 5, R. 3, A. 1, B. 1¼ fr.; Hôtel de la Paix, on the quay, new; Antica Stabia, also on the quay, second class. Beautifully situated above the town, on the road to Quisisana, commanding a charming view of Vesuvius and the bay: *Hôtel Quisisana, on the left; a little beyond it, Gran Brettagna, on the right. Pension at all these hotels, 7-12 fr. — *Pension Anglaise, Mme. Baker, Villa Belvedere, pens. 7-9 fr. per day, 40-60 fr. per week, 200 fr. per month; *Pension Weiss, Villa Cotticelli, 7-8 fr.; both commanding fine views.

Caffè dell' Europa and *Trattoria del Commercio* (with a few rooms; pension), both in the Largo Principe Umberto, which opens towards the sea, and where a band plays in the evening 1-3 times a week according to the season.

Carriages (comp. p. xviii). Drive in the town with one horse ½ fr., with two or three horses 1 fr. — Outside the town, not exceeding 2 kilomètres (1¼ M.): first hour with one horse 1½ fr., with two or three horses 2½ fr.; each additional half-hour 60 c. or 1 fr. — To Quisisana or Puzzano 1½ or 3 fr.; there and back with halt of 2 hrs. 2½ or 5 fr.; to Vico Equense 1¼ or 2½ fr.; to Meta 2½ or 4¼ fr.; to Sorrento 3 or 6 fr. (after 3 p.m. 4 or 8 fr.); to Torre Annunziata 2 or 3½ fr.; to Pompeii 2 or 3½ fr.; to Naples (before 3 p.m.) 8 or 15 fr. — In all these last cases the traveller may keep the carriage about 3 hrs., after which the return-fare is the same as for the single journey. Bargaining, however, is necessary. — *Carriages with one donkey* are still cheaper conveyances, but are unsuitable for more than one person; if used for two persons the driver has to walk or run by the side of the vehicle.

Donkeys, very good, generally 1 fr. per hour, or 4-5 fr. per day.

Boat to Capri in about 5 hours, 30 fr.

Castellamare, a busy trading and fishing town with 27,700 inhab., lies in the E. angle of the Bay of Naples, at the beginning of the peninsula of Sorrento, at the base and on the slope of a spur of *Monte S. Angelo*. It occupies the site of the ancient *Stabiae*, which was destroyed in A.D. 79, at the same time as Pompeii, and



Geograph. Anstalt von Wagner & Debes, Leipzig.

CASTELLAMARE
DI STABIA
GRAGNANO
Casola
Croce di Casola
Pecta
Casaluce
Torre Annunziata
Scanzano
Pirrato
Conciaria
Caprile
Castello
Fratta
Pugnate
Le Franche
Monte Faito
Monte Cretaro
Monte Lattaro
Monte Cerasuolo
Monte S. Angelo
Monte S. Antonio
Monte Tezzoli
Monte di Chiosso
POSITANO
Fornillo
Praiano
Capo Sottile
Scoglio dell'Eca
Torre di Grado
Torre di Mare
Punta del Forno
Punta d'Arienzo
Punta S. Pietro
Punta della Praia
Scoglio Madre e Figlio
Scoglio Scarieutojo
Lo Germano
Vallone di Marmo
Vallone di Canneto
Vallone di Cantarella
Vallone di Cerasuolo
Vallone di Pratola
Vallone di Pozzano
Vallone di Castello
Vallone di Fratta
Vallone di Pugnate
Vallone di Scanzano
Vallone di Gragnano
Vallone di Castellamare
Vallone di Quisisana
Vallone di Ceppariello
Vallone di Cappuccini
Vallone di Cappuccini
Vallone di Cappuccini

thence derives its official name of *Castellamare di Stabia*. It was here that the elder Pliny perished while observing the eruption (p. 118). Excavations of the ruins of Stabiæ, which lay to the left, by the entrance to the town, towards the heights, have not been undertaken since 1745.

The town extends along the coast for upwards of 1 M., consisting of one main street and a second running parallel with it. About 1/3 M. from the station we reach the *Largo Principe Umberto*, a small piazza embellished with flower-beds and trees, where the Caffè Europa is situated. Farther on we come to the animated *Harbour*, which is protected by a molo. Adjoining it is an Arsenal with a dockyard. — On the hill to the S. of the town are the ruins of the *Castle* to which the town owes its name. It was built in the 13th cent. by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Castellamare is a favourite summer resort of the Neapolitans. The attractions are sea-baths, mineral waters (impregnated with sulphur and carbonic acid gas), beautiful shady walks, and a cool northern aspect.

Turning to the S. by the Largo Principe Umberto, and ascending the *Salita Caporiva* (inclining to the right after 5 min.), we pass the Hôtel Quisisana and reach a winding road, shaded by fine chestnut-trees higher up, which leads to the royal —

Villa Quisisana (1 M.). The château *(Casino)* occupies the site of a house ('casa sana') erected here by Charles II. of Anjou about 1300, which was occupied by King Ladislaus and his sister Johanna II. while the plague raged at Naples. In 1820 Ferdinand I. of Bourbon restored the building and gave it its present name ('one recovers health here'). Permesso for the château and garden, see p. 36; but there is little to see except the charming view from the terrace (1 fr.; gardener 1/2 fr.).

The **Bosco di Quisisana*, or park belonging to the villa, which is open to the public, affords delightful walks. Ascending from the town, we pass through a gate to the right, opposite the entrance to the 'R. Villa di Quisisana', turn to the left at the first bifurcation (while the road in a straight direction goes to Puzzano, see below), and then pass behind the garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Coppola*, which may be ascended by beautiful wood-walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius (there and back 2-2 1/2 hrs.; donkeys admitted to the park). — The traveller may return from Quisisana to Castellamare by *S. Maria a Puzzano*, a monastery founded by Gonsalvo da Cordova (1/2 hr. longer; beautiful views).

Excursions may be also be made to (1/2 hr.) *Gragnano* to the E., where an excellent red wine is produced (osteria without a sign, second house in the village, on the left), and to *Lettere* (3/4 hr. farther), beauti-

fully situated on the slope of the mountains which were once named *Montes Lactarii*, with a ruined castle and magnificent prospect. Lastly to the summit of the —

***Monte Sant' Angelo**, the ancient *Gaurus*, 5000 ft. above the sea-level, the highest point near the bay, which commands a noble prospect, stretching from Monte Circello far into Calabria and to the Abruzzi. The mountain is clothed to the summit with wood, chiefly chestnut-trees. Fragments of pumice-stone (rapilli) from eruptions of Vesuvius are occasionally observed.

The ascent, which should not be attempted without a guide, requires 4 hrs. (on donkey-back 3 hrs.; donkey and guide 5 fr.). The guides should be expressly directed to conduct the traveller to the highest peak crowned by the chapel, which commands an uninterrupted panorama. Otherwise they ascend another peak, with extensive deposits of snow, the view from which is partially intercepted by the higher summit. The path leads through the park of Quisisana to the mountain village of *Pimonte* ($1^1/_2$ hr.), whence the ascent of the Mte. S. Angelo begins. The traveller should start early, so as to return to Castellamare before dusk. The excursion may also be made from Amalfi or Sorrento.

From Castellamare to Amalfi by the lesser Monte Sant' Angelo, see p. 174.

The **Road from Castellamare to Sorrento (10 M.; by carriage in $1^1/_2$ hr.; tariff, p. 150) is one of the most beautiful excursions in this delightful district. We pass below the monastery of S. Maria a Puzzano (p. 151) to the *Capo d'Orlando*. The three rocks on the coast are called *I Tre Fratelli*. We next reach ($3^1/_2$ M.) **Vico Equense** (*Pension Anglaise*, Mme. Dawes), a town with 12,200 inhab., situated on a rocky eminence, the ancient *Vicus Æquensis*. Vico was erected by Charles II. on the ruins of the ancient village, and was frequently visited by him. The Cathedral contains the tomb of the celebrated jurist Gaetano Filangieri (d. 1788). In the *Villa Giusso* are several modern works of art.

Beyond Vico is a deep cutting, crossed by a bridge. On the right we next observe *Marina di Seiano*, a village with a handsome campanile, beyond which the road ascends between vineyards and olive plantations on the slope of the *Punta di Scutolo*. After having rounded this promontory, the road descends towards Meta, and the view changes. Before us stretches the famous *Piano di Sorrento*, a plain sheltered by the surrounding mountains, and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and the wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with. The space is limited, and the villages are neither large nor handsome, but the district generally is pervaded with an air of peaceful enjoyment.

Meta (*Hôtel de Meta*, with garden, new, first-class; *Trattoria della Villa di Sorrento*) is a town of 7400 inhab., possessing two small harbours. The modern church of the *Madonna del Lauro*, on the high road, occupies the site of a temple of Minerva. (Route to

Camaldoli di Meta, see p. 157.) — The *Ponte Maggiore* leads across the deep ravine of Meta. We next reach *Carotto*, a large village, extending in nearly a straight line from the hills on the left to the *Marina di Cazzano* on the right. Then *Pozzopiano*, surrounded by beautiful orange gardens, and lastly *Sant' Agnello*, 1/4 M. from Sorrento (**Albergo della Cocumella*, on the quay, with beautiful view, quiet, pension 6-7 fr.). The road then passes the (l.) *Villa Guarracino*, now *Hôtel Bellevue* (see below), and (r.) the *Villa Rubinacci* or *Rotonda* (pension, see below), traverses the long suburb, and soon reaches the Piazza of Sorrento.

Sorrento. — **Hotels.** La Sirena, between the small and the large Marina, situated on an abrupt rock rising from the sea, belonging to the *Fratelli Gargiulo*, proprietors of the above mentioned Hôtel Bellevue. *Hôtel Tramontano, with dependency *Croce di Malta*, and *Albergo del Tasso, both situated near La Sirena, and belonging to *G. Tramontano*, much frequented by English travellers; high charges. *Vittoria, above the small Marina, entered from the market-place, B. 1½, D. 5 fr.; a little more to the E. of the small Marina, Gran Bretagna (formerly *S. Severina*); both belonging to the brothers *Fiorentino*, proprietors of the Hôtel de la Ville at Naples, with several dependencies: R. from 2½, pension 9-10 fr. — In the same situation, *Hôtel & Pension Lorelei (*Villa Piccola Sirena*), with dependencies, pens. 7 fr., for stay of more than two days 6 fr. All these hotels, situated in gardens, have private stairs descending to the sea and small bathing-establishments (also warm baths), and command magnificent views of the bay. Previous enquiry as to charges had better be made. A room towards the N. with a balcony and unimpeded view should be obtained if possible. — Then, above the town, on the side of the gorge, Hôtel d'Angleterre, D. 4, pens. 7-10 fr., well spoken of. — To the E. of the town, *Pension Allemande (*Villa Rubinacci*, see above), 6-8 fr. per day, also for occasional travellers; Alb. della Cocumella, see above. — The locandas of the E. suburb are unpretending: *Villa Attanasio, moderate; adjacent, Rosa Magra, R. 1½ fr. (rooms only at these). — Whole villas and furnished apartments may also be procured for a prolonged stay. (Information at the larger hotels.)

Trattoria della Villa di Sorrento, in the E. suburb, on the road to Meta, unpretending. — *Caffè Europa*, in the Piazza. In the Piazza is also the *Circolo di Sorrento*, a club with reading-room, etc., to which strangers are admitted gratis for a week (tickets at the hotels), per month 5 fr.

Sea-Baths on the Piccola Marina, 3/4 M. distant, 1/2 fr. — Physician, *Dr. L. Galano* (enquire at the *Farmacia Griffa*, Corso Duomo).

Boats, Carriages, and Donkeys may be hired at the hotels at fixed charges, but these rates may generally be reduced by treating directly with the boatmen and drivers. Fees extra. *Boats* (mostly at the Piccola Marina) 1-1½ fr. per hour; to Capri with 2 rowers 6-8, 3-4 rowers 12, 5-8 rowers 16 fr.; to Castellamare about the same. *Donkeys* and carriages in the piazza: donkey generally 1 fr. per hour; for excursions of 2-3 hrs. 2-2½ fr., and trifling fee to attendant; to Scaricatojo (p. 174) 2-3 fr. and fee. *Carriage* to Massa and back, with one horse 2-3, with two horses 3-4 fr.; to Castellamare, p. 150.

Silk Wares (in imitation of the Roman), Inlaid Wood ('tarsia'), and Wood Carving, are good and cheap at Sorrento. The tarsia work has lately become one of the staple products of the place, employing no fewer than 500 workmen. The quantity exported is valued at 150,000 fr. per annum. The chief depôts of these articles, which are well adapted for souvenirs and presents, are kept by *Luigi Gargiulo*, in the Corso Princ. Umberto; *Michel Grandville*, Strada del Tasso; *Gius. Gargiulo & Co.*, in the same street. The oldest firm of silk-mercers is *Casola*, in the Piazza; other good houses are the *Fratelli Miccio*, Strada del Tasso, *Maresca*, etc.

Sorrento, the ancient *Surrentum*, a small town with 7500 inhab.,

and the residence of a bishop, lies amid luxuriant lemon and orange-gardens on rocks rising precipitously from the sea, and is enclosed on the other sides by deep ravines which popular superstition has peopled with dwarfs (monacelli). The E. ravine, by which the traveller arriving from Meta crosses from the suburb to the Piazza, terminates in the *Piccola Marina*, or small harbour. The W. ravine opens into the *Marina Grande*, or large harbour, where there are numerous fishing-boats and a quay for larger vessels. The walls and towers of Sorrento, which during the middle ages carried on a considerable trade, have long since fallen to decay; and nothing remains of the Roman Surrentum except a few fragments and substructions, which have been dignified with such names as the 'Temple of Neptune', 'Amphitheatre', and 'Villa of Pollius Felix'. At the entrance to the cathedral (about 5 min. walk from the market-place, by a chapel on the left) are several ancient bas-reliefs and inscriptions.

Torquato Tasso, the poet (b. 1544, d. at Rome 1595) was a native of Sorrento. The house in which he was born, together with the rock on which it stood, has been swallowed up by the encroaching sea; its ruins are still visible beneath the clear azure flood below the Albergo del Tasso. The residence of his attached sister Cornelia, however, is still pointed out (Pal. Sersale, Strada S. Nicola), where, after a glorious but chequered career, he was received by her, disguised as a shepherd, in 1592. A marble statue of the poet has recently been erected in the Piazza.

Sorrento is admirably adapted for a summer residence on account of its cool northern aspect. It is chiefly frequented during the bathing-season. Visitors generally bathe in the morning, devote the hot part of the day to the 'dolce-far-niente', make short excursions in the beautiful environs late in the afternoon, and after sunset lounge in the Piazza.

As most of the neighbouring roads run between high garden walls, and are very dusty in summer, there is a great lack of walks. The most popular is the *Massa Road* (see below), which is frequented in the evening by numerous carriages, riders, and walkers. The traveller is also recommended to visit some of the villas, most of which command beautiful views: thus, *Villa Correale* or *La Rota*, *Villa Majo*, and *Villa Massa*, all on the coast, to the N.E. of the town. (Application is made to the porters, $^1/_2$ fr.; many of the villas are to let.)

Excursions by Boat are very pleasant. Thus (there and back in $1^1/_2$-2 hrs., with one rower 2 fr.) to *Capo di Sorrento*, at the W. end of the bay, opposite the Punta di Scutolo (p. 142) to the S.W., passing between cliffs where remains of Roman masonry, baths, and a so-called temple of Hercules are visible. The traveller should not omit to row into the large ancient piscina, now called *Bagno della Regina Giovanna*. A trip by boat to *Meta* (p. 152), where

there are several fine grottoes in the lofty cliffs of the coast (*il Pecoriello*, *la Piccola Azzurra*, etc.), may be made in the same time and at the same cost.

The **Road to Massa (3¼ M.), like that from Castellamare, of which it is a continuation, commands a series of beautiful views. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left, ¼ M. farther, the 'Strada Capodimonte' ascends to the left (to the Deserto, see p. 156). The road skirts the base of the *Capodimonte*, which has for ages been a famous point of view, and commands retrospectively nearly the same prospect. It then ascends the *Capo di Sorrento*, where the *Villa Correale* is situated (to let). About 2¼ M. from Sorrento we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 156), which the road makes a bend to avoid. A magnificent view towards Capri is now suddenly disclosed. On the right is the rocky islet of *Lo Vervece*. About 1 M. farther we reach the town of **Massa Lubrense** (a café at the entrance), with 8500 inhab., overshadowed by the castle of S. Maria. On the coast are the remains of a Roman aqueduct and other antiquities. The church of S. Francesco is said to occupy the site of a temple of Juno. On 15th Aug. a festival which attracts the inhabitants of the whole neighbourhood is celebrated here annually.

From Massa we may proceed in ¾ hr. by *S. Maria* to the village of *Termini*, to which a very beautiful road also leads from Sorrento past the suppressed monastery of *S. Francesco di Paola* (admirable views). Termini lies at the foot of the *Monte S. Costanzo*, the highest point of the outer part of the peninsula (a fine point of view; ascent somewhat fatiguing; a hermit at the top). Beyond Termini the road gradually descends to the **Punta di Campanella**, the extremity of the peninsula, 1¾ hr. from Massa. This was the ancient *Cape of Minerva*, so named after a temple which is said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bells of one of the watch-towers erected along the coast by Charles V. as a protection against pirates. So lately as the beginning of the 19th cent. numerous inhabitants of the Italian coast were carried off as slaves by barbarian marauders. From this sequestered spot, which is crowned with a *Lighthouse* and overgrown with olives and myrtles, we enjoy a magnificent distant view of the sea, the coast, and the island of Capri, 3 M. distant. Beyond the lighthouse are considerable remains of a Roman villa. (Donkey from Massa to the Punta Campanella, the summit of the Mte. S. Costanzo, and back by Termini about 5 fr. — Those who make the excursion from Sorrento to the Punta Campanella should allow for it 7-8 hrs. in all.)

From Termini the traveller may descend to the S. to *Nerano* and the *Marina del Cantone*, whence the ruins of Crapolla, 2 M. to the E., may be visited by boat. On this trip we obtain a beautiful view of the three *Islands of the Sirens*, also called *I Galli*, fortified in the middle ages, but now deserted. At the landing-place of *Crapolla* we observe remains of a wall with a fountain in the centre, and traces of an aqueduct; higher up the hill are the ruins of the monastery and early Romanesque basilica of *S. Pietro*, the eight marble and granite columns of which are probably derived from some ancient temple. The interior of the church shows traces of frescoes. Good walkers may ascend from this point to S. Agata (see below) and return thence to Sorrento.

The Heights above Sorrento afford many fine points of view, the paths to which are generally steep, narrow, and viewless, and

most conveniently reached on donkey-back. Walking is, however, not unpleasant in the cool season.

A very favourite point is the *Deserto*, 1¼-1½ hr. from the Piazza of Sorrento. We first follow the Massa road, and then ascend to the left by the *Strada Capodimonte* (p. 155). Beyond (3 min.) the second bend we take the Strada Priora to the left. Farther on (10 min.) we avoid the Crocevia road to the left and go straight on between garden-walls. In ¼ hr. we turn to the left to *Priora*, which we reach after an ascent of 5-10 min.; we now pass through a gateway, cross the Largo Priora, the small piazza in front of the church, to the left, turn to the right opposite the Campanile (and again to the right), and follow the paved path. The red building on the hill before us is the Deserto, ½ hr. from Priora. — The ***Deserto** is a suppressed monastery, in which an establishment for destitute children has recently been fitted up by monks. In return for the refreshments offered to visitors, a contribution to the funds of the institution is expected. The roof of the building commands a charming prospect of both bays, and the island of Capri; in front of the latter rises the hill of S. Costanzo (p. 155), to the left of which is the solitary little church of *S. Maria della Neve*. — From the Deserto we proceed to the E. to the neighbouring village of *S. Agata*, the cathedral of which contains a high-altar of inlaid marble. The descent thence to Sorrento through the beautiful chestnut wood of *La Tigliana* is very steep.

Another interesting excursion is to the **Telegrafo,** an optic telegraph on a somewhat steep hill, communicating with Capri, 2½ M. to the W., and commanding an admirable view. The route to it is the same as to the Deserto as far as where the road to Priora diverges to the left (30 min.). From that point we proceed in a straight direction to (10 min.) a guard-house of the Uffizio Daziario of Massa Lubrense, about 30 paces beyond which we enter the second gate on the right leading through the yard of a cottage (2-3 soldi). In 6 min. more the path leads in a straight direction to the telegraph. — At the foot of the hill lies the ***Valle delle Pigne,** which derives its name from a number of handsome pines. The view of Capri hence is justly celebrated. Quails are captured here and in other parts of the peninsula of Sorrento, and in the sland of Capri, in large numbers in May, June, September, and October, affording considerable profit to the inhabitants.

An admirable survey of the Piano di Sorrento is afforded by the ***Piccolo S. Angelo,** 1½ hr. to the S.E. of Sorrento. The route ascends from the Piazza of Sorrento along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. From this point over the hill of the *Tore di Sorrento* to S. Agata (see above) 1-1½ hr.

The **Conti delle Fontanelle,** a chain of hills 1½ hr. to the E. of Sorrento, the path to which diverges to the right from the Meta road by the white summer-house of the *Villa Cacace* between the villages of *Pozzo-*

piano and *Carotto*, command a survey of the bays of Naples and Salerno. Having reached the top of the hill, we proceed to the left by a footpath leading in 1/4 hr. to the *Arco Naturale*, a natural rocky archway on the S. coast, which was partially destroyed in 1841. We may now ascend hence to the **Telegrafo di Marecoccola*, the hill to the W., and an admirable point of view.

Above Meta (p. 152) lies the suppressed monastery of **Camaldoli di Meta*, now a country-seat of the Marchese Giussi, commanding an excellent view. It is reached in 2 1/4 hrs. from Sorrento: dusty road to Meta 3 1/4 M.; ascend to the right to *Arbore* or *Alberi*, 1/2 hr.; turn to the right beyond the village, and in 20 min. more the yellow building is reached. As the view is finest towards sunset, the excursion should not be made at too early an hour (gardener 1/2-1 fr.)

A fatiguing, but interesting excursion is the ascent of the **Vico Alvano** (1600 ft.), the path to which also diverges from the Meta road by the above-mentioned Villa Cacace. Is then crosses the heights of the *Conti di Geremenna*. (From Sorrento, there and back, 6-7 hrs., with guide.)

We may also walk in 2 hrs. by *Meta*, *Arbore* (see above), *Fornacelle*, and *Preazzano* to the village of *S. Maria a Castello*, where from a projecting rock a view is obtained of *Positano*, 2000 ft. below, to which a path descends in steps. On 15th Aug., the occasion of a great festival at Positano (comp. p. 174), many visitors ascend from Sorrento to S. Maria for the sake of seeing the illumination below; after which, however they have to return in the dark by a bad road.

Capri.

Comp. Map, p. 150.

From Naples to Capri. *Steamboat* (viâ Sorrento), see p. 149. It starts from the steps of S. Lucia (p. 35; Pl. E, 6) at 8, 8.30, or 9 a. m., but in bad weather does not sail at all. — After touching at Sorrento (1 3/4 hr.), the steamer proceeds direct to the Blue Grotto. After visiting the latter, the passengers are then conveyed to the Marina of Capri, arriving about 12 or 12.30. The vessel starts again about 3 p.m. and reaches Naples about 6 p.m. — The fares vary according to the competition, but are at present as follows: from Naples to Capri 8 fr., return-tickets (available for one day only) 12 fr.; from Sorrento to Capri 6 fr.; embarcation and landing at Naples and at Capri 30 c. each person (50 c. usually demanded); boat into the Blue Grotto 1 1/4 fr., paid on board the steamer on returning. — Unless the traveller is much pressed for time, this is a most unsatisfactory mode of visiting beautiful Capri, as, in addition to the Blue Grotto, he will barely have time to visit the Villa of Tiberius. The view from the latter, moreover, is far less attractive in the middle of the day than by evening light. One whole day at least should be devoted to the island, as there are many other beautiful points besides the two just mentioned.

As the trips of the steamer are neither very regular nor punctual (the weather, number of passengers, etc., often deciding the question), enquiry on this subject should be made at the hotels, or, better still, at the office, Strada Nuova 14. It should also be observed that when the wind is in the E. or N. the Blue Grotto is not accessible — a fact, however, which the captain of the steamer is careful not to mention. On such days, moreover, the roughness of the water is apt to occasion seasickness.

A *Market Boat* also plies between Naples and Capri, starting in summer on Mon., Wed., and Frid., returning the same day; in winter leaving Naples on Mon. and Frid., returning on the following days. The length of the passage depends of course on the weather (3-4 hrs.; fare 1 fr.). It generally starts from the Porta di Massa, by the Molo Piccolo (Pl. F, 5) at Naples, at noon.

From Sorrento to Capri. *Steamboat* (see above), starting from the Piccola Marina. — By *Small Boat* the passage takes 2-2 1/2 hrs. (fares, see

p. 153). A four-oared boat for the excursion to Capri and Amalfi costs 30-40 fr., the night being spent at Capri. Fine weather is indispensable, but a perfect calm is neither necessary nor desirable. — The cheapest way of reaching Capri from Sorrento is by the *Barca Postale* of Michele Desiderio, starting from Capri every morning at 6 or 7 o' clock, and returning from the Piccola Marina at Sorrento about noon (fare, with luggage, 2 fr.).

Order is now tolerably well maintained at the landing-place at Capri, and the begging nuisance has greatly abated. One soldo is sufficient payment for assistance rendered to passengers on landing.

Disposition of Time. For steamboat-passengers, see above. Travellers who make the excursion from Sorrento by small boat and desire to return on the same day (which, however, is not advisable) had better first visit the Blue Grotto, then order dinner at one of the inns on the Marina, ascend to *Capri* and go direct to the *Punta Tragara*, or the *Villa di Tiberio* if time and energy permit, and finally return direct to the beach. — Those who spend the night on the island can of course accomplish all this with greater leisure. On the following morning they should then descend (20 min.) to the *Piccola Marina* on the S. side of the island, and take a boat to the *Green Grotto* (1½ fr.; 1½ hr. there and back); or, still better, perform the *Giro* of the whole island by boat (3-4 hrs.). — If a longer stay be made, *Anacapri* may also be visited, and *Monte Solaro* ascended. The advice in the visitors' book at Pagano's hotel should in any case be taken to heart: '*Ne quittez pas la grotte d'Azur sans voir Capri!*'.

Hotels in Capri. *At the Marina.* *Hôtel du Louvre (*Stanford*), admirably situated on a height a little to the W. of the landing-place, pension 6-9 fr., with baths (table d'hôte on the arrival of the vessel, 4 fr.); Hôtel de la Grotte Bleue, adjacent; Gran Bretagna, the nearest to the landing-place, D. 3½-4, Déj. 3, R. 2½, B. ¾, L. ½, A. ½, pension 6-7 fr., well spoken of. — *In the Village of Capri.* *Albergo Quisisana, on the way to the Certosa (see p. 159), English landlady (widow of *Dr. Clark*), an excellent house, pension 7 fr.; *Albergo Pagano (*Vittoria*), nearer the Piazza, pension 6 fr.; the garden contains a handsome palm-tree. *Hôtel de France, to the left of the Piazza, higher up, at the foot of the castle to the E., with small garden and dependency, pension 6 fr.; *Pension Cavour (conducted by *Mme. Lawrence*), in the same road, nearer the Piazza, 5-6 fr.; the proprietor, *Dr. Fischetti*, also provides lodgings in several villas. — Wine, Beer, etc., at *Michele's, next door to the Alb. Pagano, moderate prices.

Donkey from the Marina to the village of Capri 1¼, *Horse* 1½ fr., in the reverse direction 1 or 1¼ fr.; to the Villa di Tiberio and back 2½ or 3 fr., and a small fee; per day 5 or 6 fr., and the same for the ascent of the Monte Solaro. — *Guides* are quite unnecessary unless time is very limited. A boy to show the way may be engaged for several hours for ½-1 fr.

Boats (bargaining necessary) about 1½ fr. per hour; trip to the Blue Grotto, see p. 161; 'giro', or tour of the island (p. 162), 6-8 fr. To Sorrento, see p. 153; the hotels Quisisana and Pagano possess in common a very comfortable boat for 8 pers., which is hired for the trip to Sorrento with six rowers for 14 fr.; boats with four rowers for smallers parties are also provided (8 fr.). — The *Piccola Marina* on the S. side of the island, where the Green Grotto is situated, is reached in 20 min. (starting from the Piazza at Capri we diverge after 7 min. to the right from the road to Anacapri by a white house, and immediately turn to the left and pass under the road). Boat hence to the Green Grotto and round the E. end of the island to the Marina about 4 fr.

Capri, the ancient *Capreae* ('island of goats'), is a small, mountainous island of oblong form. Its picturesque outline forms one of the most charming points in the view of the Bay of Naples. The highest point is the *Monte Solaro* on the W. side, 1980 ft. above the sea-level; towards the E. huge cliffs, about 900 ft. in height, rise abruptly from the sea. Boats can land safely at two places only.

The island contains about 4200 inhab. and two important villages only, those of *Capri* and *Anacapri*. The inhabitants, who support themselves chiefly by agriculture and fishing, still retain some old peculiarities of habits and costume. One of their chief pursuits is coral-fishing, in which many of them are engaged in summer on the African coast. The island yields fruit, oil, and excellent red and white wines in abundance. The indigenous flora comprises 800 species.

The island first came into notice under Augustus, who showed a great partiality for it, and founded palaces, baths, and aqueducts here. Tiberius erected twelve villas, in honour of the twelve gods, in the principal parts of the island, the largest of which was the Villa Jovis (Tacit. Ann. iv. 67), after he had surrendered the reins of government to Sejanus and retired hither (A.D. 27). He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given of the cruelty and profligacy of the emperor, even towards the close of his career. The tranquillity and inaccessibility of the island, as well as the geniality of the climate, were the attractions which induced him to spend so many years in it. Considerable remains of the buildings of Tiberius are still extant.

In 1803, during the Napoleonic wars, Capri was captured by the English under Sir Sidney Smith, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In Oct. 1808, however, the island was recaptured by the French under Lamarque by a brilliant coup-de-main.

The *Marina Grande*, or principal landing-place, where the steamers and most of the small boats land their passengers, is on the N. side of the island, where there are several hotels (p. 158), and a number of fishermen's cottages. Two paths ascend hence to the village of Capri. The easier leads to the right (W.) and ascends past the hotels in windings (20-25 min.). The shorter, but steeper path to the left (E.) ascends in steps. They both run between garden-walls the greater part of the way, and are far from pleasant in the middle of the day.

Capri (460 ft.), the capital of the island, with 2400 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the western (Mte. Solaro), and is commanded by two lower hills crowned with dilapidated castles. Nearly in the centre of the village is the small Piazza, to which the paths from the Marina lead, and from which the road to Anacapri starts. To the S. of it (5 min.) is the *Certosa*, founded in 1371, now a barrack.

Leaving the Piazza by a vaulted passage to the left ot the flight of steps opposite the campanile, then turning to the right and passing the hotels of Pagano and Quisisana, and turning to the left again (the path straight on leads to the Certosa), we are led by a path which ascends slightly the greater part of the way to the (20 min.) ***Punta Tragara,** the S.E. promontory. This point commands a picturesque view of Capri and the S. coast, with three precipitous cliffs called the *Faraglioni*. On the summit of the one nearest the land are remains of a Roman tomb.

The E. promontory, called *Lo Capo*, is supposed to have

been the site of the *Villa Jovis*, to which Tiberius retired for nine months after the fall of Sejanus. This is a beautiful point of view (3/4 hr. from the village of Capri). The path cannot be mistaken. From the Piazza we pass to the left through the archway bearing the sign of the Hôtel de France and follow the paved track, which soon ascends a little. It then becomes level, and at length skirts the slope to the right. On the right, a few minutes before reaching the last hill, we pass a clean tavern called 'Salto of Tiberio', after the rock from which, according to a purely mythical story, the tyrant precipitated his victims. A projecting platform with a railing affords a view of the sea below.

To the right are the remains of an old *Lighthouse* (*View).

After a slight ascent we reach the ***Villa di Tiberio** (pronounced *Timberio* by the natives), part of the extensive ruins of which are now used as a cow-stable. They consist of a number of vaulted chambers and corridors, the uses of which cannot now be ascertained. On the highest point is the small chapel of *S. Maria del Soccorso* (1050 ft.), with the cell of a hermit, who for a trifling donation allows the visitor to inscribe his 'testimonium præsentiæ'. This point commands a noble prospect of the island and the blue sea, of the barren Punta di Campanella opposite, and the two bays; even Pæstum and the Ponza Islands (to the N.W.) are visible in clear weather.

In returning we take the path which diverges to the left by a house on the road-side, 1/4 hr. from the Salto of Tiberio; we then cross the yard diagonally towards the left, ascend a few steps, and traverse gardens and fields in the same direction. In 1/4 hr. we reach the so-called *Val di Mitromania*, sometimes called *Matrimonio* by the islanders, a valley descending eastwards to the sea at the base of the *Tuoro Grande* or *Telegrafo*. To the left in this valley, 8 min. farther, and reached by a path which is rather rough towards the end, rises the ***Arco Naturale**, a magnificent natural archway in the rock, where we obtain a striking view of the imposing and rugged cliffs. A visit to the *Grotta di Mitromania*, or grotto of Mithras, a shrine of the Persian god of the sun, to which 130 steps descend, may be combined with this excursion.

The ruins on the *Tuoro Grande* are supposed to belong to the second villa of Tiberius. On the coast are numerous ruins under water; among others, to the S. of Capri, by the Camerelle, is a long series of arches, perhaps belonging to an ancient road.

From Capri to Anacapri (2 1/4 M.). A road in long windings hewn in the rock, constructed in 1874, now supersedes the steep and fatiguing flight of 535 steps (to the foot of which 249 more ascended from the Marina) which used to form the chief approach to the higher parts of the island. This road commands beautiful views. Above it rise the ruins of the mediæval *Castello di Barbarossa*, named after the pirate who destroyed it in the 16th century. At the entrance to Anacapri is the *Ristoratore di Barbarossa*, a small tavern. The road to the right leads into the village; that to the left to the Monte Solaro.

Anacapri (880 ft.), the second village in the island, with

1800 inhab., is scattered over the lofty plain which slopes towards the W. On the left side of the street, before the church is reached, is a small *Café*. The tower of the church commands a fine view. There are Roman ruins in this neighbourhood also, particularly at the village of *Damecuta*, on the N.W. side, where a villa of Tiberius once stood.

The *Ascent of Monte Solaro (1 hr.) is recommended to tolerable walkers, as the mountain commands two beautiful and entirely different views, *viz.* that from the hermitage, and the panorama from the summit. The route is easily found. By the above-named Ristoratore di Barbarossa at the beginning of Anacapri we follow the paved path to the left, and after 60 paces the footpath to the left, which passes the cypress-shaded cemetery. Beyond the cemetery we take the second path diverging to the left, which immediately afterwards turns to the right; 70 paces farther we turn to the left and ascend through a hollow (10 min. from the Ristoratore). On the crest of the hill (1/2 hr.) which connects the summits of *La Crocella* and Monte Solaro we pass through a gateway, and then follow the bridle-path to the right to the white wall of the **Hermitage* (1624 ft; good wine, for which Pater Anselmo, the hermit, expects a trifling fee), where a projecting platform commands a most picturesque view of the village of Capri and the whole of the beautiful island. After a fatiguing ascent of 20 min. more we reach the summit of the ***Monte Solaro** (1980 ft.), which rises abruptly from the sea, on the S. side of the island, and is crowned by a ruined fort. The view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as the ruins of Pæstum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator also obtains a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve, and culminating in the Monte Vergine (p. 176) near Avellino. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet.

Blue Grotto. — A visit to the Blue Grotto from the Marina at Capri, where suitable light boats will be found, occupies 1 3/4-2 hrs. The best light is between 10 and 12 o'clock. The authorised fare for the trip (there and back) is 1 1/4 fr. for each person, but almost no boatman will undertake it without an additional fee of 1-2 fr. The skiffs are not allowed to take more than three passengers. If the wind blows strongly from the E. or N. access to the grotto is impossible.

The Blue Grotto is situated on the N. side of the island, about 1 1/4 M. from the landing-place of Capri. The row along the base of the precipitous rocky shore is exceedingly beautiful. The sea swarms with gaily coloured sea-stars and jelly-fish, many of which float on the surface of the water. In 1/4 hr. we reach the ruins of the *Baths of Tiberius*, where a fragment of an ancient wall and part of a column in the water are to be seen, and in 1/2 hr. more we arrive at the entrance of the ****Blue Grotto** *(Grotta Azzurra)*,

which is scarcely 3 ft. in height. Visitors must lie down in the boat on entering. In the interior the roof rises to a height of 41 ft.; the water is 8 fathoms deep. Length of the grotto 175 ft., greatest width 100 ft. The effect of the blue refraction of the light on every object is indescribable, and at first completely dazzles the eye. Objects in the water assume a beautiful silvery appearance. One of the boatmen usually offers to bathe in order to show this effect, and is sufficiently rewarded with 1 fr., although he generally makes the exorbitant demand of 2-3 fr. Near the middle of the grotto, to the right, is a kind of landing-place, leading to a passage with broken steps, but closed at the upper end, once probably an approach from the land to the grotto, which was perhaps connected with the villa of Tiberius at Damecuta. The grotto, which was known to the ancients, fell into oblivion in the middle ages, but since 1822, when it was re-discovered by fishermen, it has justly been a favourite attraction.

Anacapri is reached by a tolerable path, beginning near the Blue Grotto, which before the construction of the new road formed one of the chief routes between that village and the Marina of Capri.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others are also well worth visiting. The GIRO, or *VOYAGE ROUND THE ISLAND, occupies 3-4 hrs. (boats see p. 158). Steering from the Marina towards the E., we first reach the *Grotta delle Stalattite*, with its stalactite formations. We then round the promontory of LO CAPO, and visit the *Grotta Bianca*, named like the others from its predominating colour. The most striking part of the trip is at the *Faraglioni* (p. 159), which rise majestically from the water. The central cliff is undermined by an imposing archway, through which the boat passes, but not visible from the land. We next pass the Piccola Marina (p. 158) and in 25 min. more reach the *Grotta Verde*, at the base of the Monte Solaro, a cavern of a beautiful emerald-green colour, and the most interesting after the Blue Grotto (best light about noon). The voyage hence round Anacapri to the Blue Grotto is less attractive, but this cavern may now be visited as an appropriate termination to the excursion (in which case a skiff for the grotto should be previously ordered to meet the traveller). Lastly we pass the lighthouse and several fortifications dating from the English occupation of 1808.

11. From Naples to Salerno, Pæstum, and Amalfi.

Compare Map, p. 166.

The BAY OF SALERNO cannot indeed compete with the Bay of Naples; towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is replete with beauty and grandeur. Here are situated the towns of *Salerno* and *Amalfi*, conspicuous in the pages of mediæval history, and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of

Paestum, usually the extreme point of the Italian peninsula visited by northern travellers. All these recal the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may conveniently be combined with the preceding (p. 150) as follows: First Day: *La Cava* and *Salerno*. Second Day: *Paestum*. Third Day: *Amalfi*. Fourth Day: By boat to Positano or Scaricatojo, and across the hills to *Sorrento* (or, better, by boat direct to Capri, and next day to Sorrento). Fifth Day: By the Barca Postale at noon to *Capri*. Sixth Day: Back to Naples by steamer. The passage across the mountains to Sorrento, as well as the excursion to Pæstum, were formerly not unattended with danger from brigands, but these routes are now considered safe.

Railway from Naples to *Salerno*, 34 M., in 2⅓ hrs.; fares 6 fr. 15, 4 fr. 30, 2 fr. 45 c. (Vietri is the station for Amalfi); to *Eboli*, 50 M., in 3¼-3½ hrs.; fares 9 fr. 5, 6 fr. 35, 3 fr. 65 c.

From Naples to *Pompeii*, 15 M., see R. 7. The train, after quitting the Bay of Naples, traverses the fertile plain of the *Sarno*. Cotton and tobacco are extensively cultivated here. 17 M. *Scafati*. The festival of the Madonna del Bagno takes place here on 15th Aug. (see p. 29).

19½ M. *Angri*, near which Teias, the last king of the Goths, was defeated by Narses in 523, after having descended from Lettere on Monte Sant' Angelo to the plain. The district gradually becomes more mountainous, and the scenery is picturesque the whole way.

21 M. *Pagani*, with 12,600 inhabitants. In the church of S. Michele, under the altar of a chapel to the left of the choir, are preserved under glass the relics of Alphonso de' Liguori, born at Naples in 1696, bishop of S. Agata in 1762, and founder of the order of the Redemptorists, who died at Pagani in 1787, and was canonised by Gregory XVI. in 1839. The place contains nothing else to detain us. From Pagani to Amalfi, see p. 170.

22½ M. *Nocera de' Pagani*, a town of some importance but no great interest, near the ancient *Nuceria Alfaterna*, where Hugo de' Pagani, founder of the order of the Templars, and the painter Francesco Solimena were born, and where Paulus Jovius, the historian, was bishop. To the left of the line, above the extensive Capuchin monastery, rise the ruins of the ancient *Castello in Parco*, the scene of the death of Sibylla, widow of King Manfred, and her youthful son after the battle of Benevento (1266). At the close of the 14th cent. the castle was one of the principal strongholds of the house of Anjou. Fine view from the summit.

On the right, shortly before the train reaches the small village of (25 M.) *S. Clemente*, we observe the ancient baptismal church of **S. Maria Maggiore*, similar to S. Stefano in Rome. The basin in the centre is surrounded by eight granite columns, enclosed by a circular passage with sixteen pairs of handsome columns of pavonazetto with rich capitals, all antique. The walls are decorated with frescoes of the 14th century.

Beyond S. Clemente the line ascends considerably. On emerging from a cutting the train reaches —

28 M. **La Cava** (**Albergo di Londra*, well-managed and moderate; *Hôtel Gran Brettagna; Hôtel Vittoria;* **Pension Suisse*, 5 fr. per day; good furnished lodgings), situated in a charming valley, a favourite summer and autumn resort, and a good centre for excursions to Amalfi, Paestum, Pompeii, etc. (carr. according to tariff). The town consists of a long street with arcades, as at Bologna. The main street leads from the station to the left to the Piazza, where a church and a large fountain are situated. Pop. of the 'commune' 21,000.

*Excursion to Corpo di Cava, 1¼ hr. to the S.W., situated on a wooded height, very pleasant, especially on a summer afternoon (donkey 1½-2 fr., there and back 2-3 fr.; carriages may also be hired). Leaving the Piazza we ascend the road to the left by the church. After 5 min., when the road turns to the right round the public garden, we ascend by the shorter path to the left by a church, and farther on between walls, past the red-painted tobacco manufactory, to *S. Giuseppe*, a church with a few houses. Here we again quit the road, which goes to the right, and follow the path to the left. It descends, crosses a ravine (beyond the bridge a small church to the left), and again gradually ascends, commanding a view of the village to the right. For a time the path is enclosed by walls, but a view is soon obtained of the valley of La Cava to the left, and, higher up, of the Bay of Salerno. In ½ hr. (from S. Giuseppe) we arrive at the church of *Pietra Santa* (so called from a rock in front of the high altar, on which the pope sat in 1816), whence a fine view is obtained of the mountain slopes of Cava, studded with numerous white houses, and the Bay of Salerno to the right. In the narrow valley about twenty mills are propelled by the brook. The slender round towers on the hills about Cava are erected for the capture of wild pigeons in October. Beyond Pietra Santa we skirt the wood for 8 min. and reach the high road, which soon afterwards crosses the viaduct to Corpo di Cava. Here the road divides, leading to the village to the right, and to the monastery in 5 min. towards the left.

The village of **Corpo di Cava** (**Michele Scapolatiello* and *Ferdinando Adinolfi*, both rustic) stands on the rock against which the monastery is built, above a beautiful narrow valley with several mills. The air is pure and the situation beautiful, so that travellers often make a prolonged stay here.

The famous Benedictine abbey of ***La Trinità della Cava**, founded in 1025 by Waimar III., a Lombard prince of Salerno, is now condemned to dissolution, but still contains a few monks. The *Church* (with two ancient sarcophagi at the entrance) contains the tombs of S. Alferius, the first abbot, of Queen Sibylla, wife of Roger, who died at Salerno, and of several anti-popes, among whom was Gregory VIII. The organ is one of the best in Italy. — The *Archives* of the monastery (shown in the forenoon only) are of great value, and contain a number of important documents on parchment in uninterrupted succession; the catalogue comprises 8 vols. Among the valuable MSS. are the Codex Legum Longobardorum of 1004, a prayer-book with miniatures of the school of Fra Angelico da Fiesole, the Latin Biblia Vulgata of the 7th cent., etc. The small *Pinacoteca*, or picture-gallery, contains two fine altar-pieces of the early Umbrian school (Resurrection and Adoration of the Magi), revealing the influence of Raphael.

The train now traverses a beautiful district, and soon affords a view of the Bay of Salerno; in 10 min. it reaches —

30½ M. **Vietri,** charmingly situated, with several villas. Pop. 8600. Above the town a promenade, commanding beautiful views, has lately been constructed.

Passengers may alight here and take a carriage (drive of ½ hr.) down to Salerno (2 fr., single seat ½ fr.). The road descends, commanding a view of the sea, and affords a pleasant walk. High above, along the rocks

of *Monte Liberatore* to the left, runs the railway. Carriage to Amalfi (p. 170) less expensive here than at Salerno (a drive of 2-2½ hrs.; with one horse 4, with two 6 fr., and fee of 1 fr.).

The railway, supported by galleries, and passing through four tunnels, the last of which penetrates the castle-hill, descends rapidly hence to Salerno.

34 M. **Salerno.** — The *Railway Station* lies at the E. end of the town, a considerable way from the principal hotels.

Hotels. *Hôtel Vittoria, at the entrance to the town from Vietri, on the left, the farthest from the station, R. 3, B. 1½, D. 5, L. and A. 2 fr., pension according to arrangement; *Hôtel d'Angleterre, on the Marina; both these houses command a fine view. — Albergo Americano and Albergo di Pacella, also on the Marina, unpretending (charges according to bargain).

Cafés. Several on the quay, now the Corso Garibaldi.

Sea-Baths near the Marina, similar to those at Naples (p. 26).

Carriages. From the railway to the town with one horse 50 c., with two horses 1 fr.; at night 70 c. or 1½ fr.; one hour 1 or 2 fr., at night 1½ or 2½ fr. — For drives in the neighbourhood a previous agreement should always be made, gratuity included, although even in this case 1-2 fr. above the fare is always expected. The charges made at the hotels are as follows (but the carriage-owners take less when treated with directly): To *Paestum* with two horses 20-25 fr.; with three horses, for 4-5 persons, 25-30 fr., and a fee of about 2 fr.; with one horse to *Amalfi* (p. 170) 5-6, with two horses 8-10 fr. — Single travellers may avail themselves of one of the swift but uncomfortable *corricoli* (two-wheeled, rustic vehicles; driver stands behind the passenger), but a stipulation should be made that no second passenger be taken up by the way; to Amalfi (tutto compreso), according to circumstances 2½-4 fr.

Rowing or **Sailing Boat** (according to bargain) 1-1½ fr. per hour. Boat to Pæstum 20-25, to Amalfi 8-10 fr., according to the number of rowers.

Popular Festival on the eve and day of St. Matthew, 20th-21st Sept., with fireworks and illumination which are best seen from a boat (4-5 fr.).

Salerno, the ancient *Salernum*, delightfully situated at the N. extremity of the bay, and bounded on the E. by fertile plains, is the seat of the local government and of an archbishop, and the chief residence of the numerous local aristocracy (pop., with the adjoining villages, 30,000). The old town, rising on the slope of the so-called Apennine, with narrow and irregular streets, recals the 9th and 10th centuries, when the Lombards occupied it, the 11th cent. when it belonged to the Normans, and lastly the period when the houses of Hohenstaufen and Anjou were masters of the place, and when Salerno enjoyed the reputation of being the greatest medical school in Europe.

The **Marina*, or quay, 1½ M. in length, now called the *Corso Garibaldi*, affords a beautiful walk, especially on summer evenings. The once excellent harbour is now choked with sand. At the W. end of the Marina is a large new *Theatre*, with some flower-beds adjacent. Nearer the E. end of the Marina stands the monument of *Carlo Pisacana*, Duke of S. Giovanni, 'precursore di Garibaldi', a Genoese, who participated in the attempts to revolutionise Italy in 1857, landed in Calabria, and perished while attempting to escape. (Giovanni Nicotera, a member of the Italian administration in 1876-77, was wounded and taken prisoner here on the same

occasion.) The large building between the two sentry-boxes, about 100 paces farther, is the *Prefettura*, past which a narrow street to the left leads to the —

*Cattedrale S. Matteo, erected in 1084 by Robert Guiscard, and adorned with works of art from Pæstum. The restoration of 1768 has deprived the edifice of much of its simple grandeur, but it still merits a visit. The steps ascend to an atrium, surrounded by twenty-eight antique columns. In the centre formerly stood a granite basin which is now in the Villa Reale at Naples. Along the walls are ranged fourteen ancient *Sarcophagi*, which were used by the Normans and their successors as Christian burying-places. The bronze doors, executed at Constantinople, were presented by Landolfo Butromile in 1099.

The nave contains two ambos or reading-desks, and an archiepiscopal throne, richly decorated with mosaic by *Giovanni of Procida*. On the right are two antique sarcophagi with Bacchanalian representations, now used as burial-places for archbishops. The **Crypt* beneath, richly decorated with marble and mosaics, is said to contain the remains of the Evangelist St. Matthew, brought here from the East in 930. In the N. aisle is the *Tomb of Margaret of Anjou, wife of Charles of Durazzo and mother of Ladislaus and Johanna II., by *Baboccio da Piperino*, with the painting almost intact; then the tombs of Sigelgaita, second wife of Robert Guiscard, of their son Roger Bursa, and of William, son of the latter, with whom the direct line of the Norman dukes became extinct. — The chapel to the right by the high altar contains the tomb of Hildebrand, afterwards Pope Gregory VII., who died here on 25th May, 1085, after he had been banished from Rome by Henry IV. The monument was restored in 1578 by Archbishop Colonna, and furnished with an inscription. The monument of Archbishop Carafa is adorned with a relief from Pæstum: Rape of Proserpine. In front of a side-altar is the stump of a column, on which three saints are said to have been beheaded. The Cappella del Sacramento contains a Pietà by *Andrea da Salerno*, the composition of which is open to criticism. The choir contains a pavement and balustrade of ancient mosaic and two columns of verde antico. On the altar in the Sacristy (in the N. transept): *Scenes from the Old and New Testament, on numerous carved ivory tablets, dating from 1200.

In *S. Lorenzo* some frescoes recently discovered under the whitewash are also ascribed to *Andrea (Sabbatini) of Salerno*. Authentic works by this master, the most eminent Renaissance painter in S. Italy, may be seen in the churches of *S. Giorgio* (Madonna with saints and donors, dated 1523; 2nd altar on the right) and *S. Agostino* (Madonna with two saints, 2nd altar to the left; the SS. Augustine and Paul at the sides of the high-altar are school-pieces). Sabbatini's style reflects the influence of Raphael.

On the hill (900 ft.) lie the ruins of the ancient *Castle* of the Lombard princes, which was taken by Robert Guiscard after a siege of eight months. The view repays the ascent. (A little beyond the cathedral we turn to the right; farther up, the path becomes steep; at the top, $^3/_4$ hr., is a cottage; fee of a few soldi.)

The train as it proceeds affords a charming view of the bay to the right, and of the mountains to the left. 39 M. *Pontecagnano;*


S.Lorenzo
PAGANI
NOCERA
Vescovado
Casolla
ANCHI
Capomazza
D'Agostino
Cecconare
La Torretta
Marciano
Pareti
D'Alessandro
Saettone
S.Egidio del M.te Albino
Arnoldi
Regnano
Giordana
Mas.del Casone
S.M.al Monte
C.al Monte
Mte di Chiusano
P.te dei Pareti
Corbara
Mte Caprile
Mas.Rascone
C.Rossa
C.di Tagliano
Corpo di Guardia
Capolignano
Cursano
Campinola
Cesarano
Imperato
Castello
C.Vaccaro
Mostignano
Ponte Cainata
Mte Cerreto
Eglino
Polvica
C.Pisacane
Paterno
Pietro
C.S.Pietro
C.S.Caterina
C.S.Stella
Mte S.Raimo
C.S.Etil
C.Novello
C.Vitulano
Bucaro
Cte della Foresta
Pucaro
Marla
Cte Cerchet
Cte Porta di Canale
Ponteprimario
Vecite
Acqua fredda
C.S.M.dei Monti
S.M.della Pemola
S.Martino
Il Monte
S.Nicola
Mte Mandrina
S.M.delle Grazie
S.Lorenzello
S.Catarina
S.Martino
Lacca
Cte S.Angelo
Scala
Minori
MAJORI
Campidoglio
Cdella Ferriera
P.del Monaco
S.Ravello
Mte
Marmorata
Cte Cicerano
Cucibello
Fontana
T.dello Scapariello
Pogerola
Castiglione
Atrani
Mte Morillo
Pastina
T.te d'Amalfi
AMALFI
S.Lazzaro
Lene
Vettica min.re
Tovere
Conca Marini
S.Pancrazio
Capo di Conca
GOLFO



CONTORNI DI SALERNO ED AMALFI.

Scale nel 1 : 100.000

1 ½ 0 1 2 3 4

Chilometri.

Abbreviazioni: C.-Casa, M.te-Monte, P.-Punta, P.co-Pizzo, S.-Santa, T.e-Torre, V.-Vallone.

Geograph. Anstalt von Wagner & Debes, Leipzig.



Geograph. Anstalt von Wagner & Debes, Leipzig

44 M. *Bellizzi;* 45½ M. *Battipaglia*, whence two great routes diverge, one to Calabria (R. 20), and the other, descending and skirting the coast, to Pæstum (see below).

49½ M. **Eboli** (*Albergo del Vozzo*, on the road, about 200 paces from the town, tolerable, bargaining necessary), a town with 8900 inhab., situated on the hill-side, with an old château of the Prince of Angri, enjoys a fine view of the sea, the oak-forest of Persano, the towns at the foot of Monte Alburno, the temples of Pæstum, and the valley of the Sele, the ancient Silarus. The sacristy of *S. Francesco* contains a large Madonna by Andrea da Salerno. From Eboli to Pæstum, see below. — Continuation of the railway, see R. 19.

Pæstum.

An excursion to Pæstum is most conveniently made from Salerno, where the previous night should be spent. Distance 26 M., a drive of 4 hrs. (carriages, see p. 165). Most travellers, however, take the early train to *Battipaglia* (12½ M., in 41 min.; fares 2 fr. 10, 1 fr. 50, 85 c.; return-tickets 3 fr. 75, 2 fr. 65 c.), to which they send a carriage from Salerno to await their arrival. This is, however, scarcely necessary if the early train from Naples be used, as carriages will then be found waiting at Battipaglia (two-horse 15-18 fr., corricolo for one, or at most two persons, 8-10 fr.; a stipulation should be made that the driver admit no other passenger). The drive thence to Pæstum takes little more than 2 hrs. Refreshments (which the landlords provide at 3 fr. each person, with wine) should be taken from Salerno, as the osteria at Pæstum is extremely poor, and the drinking-water bad. A long day is necessary for this excursion, as even those who travel by train to and from Battipaglia take 6 hrs. for the journey alone; and 4-5 hrs. should be allowed for the stay at Pæstum. The hot summer months are unfavourable for the excursion owing to the prevalence of malaria in this district; but if the traveller is not deterred by this drawback he is particularly cautioned against indulging in sleep (comp. p. 11).

From Eboli (see above) the excursion is less pleasant, as there is no good inn at that town for spending the previous night. Carriages will be found waiting at the station to meet the early train from Naples (fares and time the same as from Battipaglia).

By Water. In fine weather the excursion may also be made from Salerno by boat (p. 165). Travellers land at the influx of the Salso, about 1½ M. from the ruins.

In the season parties (p. 25) are frequently formed at Naples for the purpose of visiting Pæstum. See advertisements at the hotels. A party of three or four friends, however, will perform the journey as cheaply and more pleasantly.

From *Salerno* our route is by the great Calabrian road as far as (12½ M.) *Battipaglia* on the *Tusciano*. It then turns to the S. and traverses marshy plains, enlivened only by a few herds of buffaloes and other cattle. Agriculture, however, has been making some progress here of late years, and the malaria is diminishing in consequence. About 6 M. beyond Battipaglia our road is joined by that from *Eboli* (7½ M. distant), which skirts the oak-forest of Persano for some distance. About 1½ M. farther the road crosses the impetuous river *Sele*, the ancient *Silarus*, by a stone bridge which has frequently been rebuilt. This used to be considered

the most dangerous part of the road in 1860-70, when the neighbourhood was haunted by the daring brigand Manzi. Above the road, on the left, are *Capaccio Vecchio* and *Nuovo*. The carriage drives through the old gate between the town walls, passing the Temple of Ceres and several poor hovels, and stops at the entrance to the Temple of Neptune. The custodian is under the control of the same authorities as the guides at Pompeii (1 fr. on leaving).

Pæstum, according to Strabo, was founded by Greeks from Sybaris about the year B.C. 600, and its ancient name of *Poseidonia* (city of Neptune) sufficiently indicates its Greek origin. In the 4th cent. the town was in possession of the Lucanians who oppressed the inhabitants; and at that period the citizens used to celebrate a festival annually in memory of their Greek origin and their former prosperity. After the defeat of Pyrrhus, Poseidonia fell into the hands of the Romans, who in B.C. 273 founded the colony of *Paestum* here. In the war against Hannibal the town remained faithful to Rome. At a later period it gradually fell to decay, and as early as the reign of Augustus was notorious for its malarious air. Christianity took root here at an early period. When the Saracens devastated Pæstum in the 9th cent., the inhabitants fled with their bishop to the neighbouring heights, and there founded *Capaccio Vecchio*. In the 11th cent. the deserted town was despoiled by Robert Guiscard of its monuments and sculptures, and remained in this desolate condition for many centuries, till in modern times attention was again directed to the antiquities still remaining. Those who appreciate the simple majesty of Greek architecture should endeavour, if possible, before quitting Naples, to pay a visit to Pæstum.

The ancient **Town Walls,** forming an irregular hexagon, on the river Salso, not far from the coast, about 3 M. in circumference, constructed of blocks of travertine, are preserved almost entire; also a gate on the E. side towards the mountains, with two bas-reliefs on the key-stones representing dolphins and sirens. Outside the latter are fragments of an aqueduct, the pavement of the road, and several towers. Without the N. gate, by which we enter the town, was a *Street of Tombs*. Several of those which have been opened contained Greek weapons; and in one of them, examined in 1854, were found fine mural paintings, representing warriors taking leave of their friends. Most of the objects discovered in the course of the excavations, which are still continued, are preserved in the Museum at Naples (p. 63), but a few are also shown at the neighbouring Villa Bellelli.

The Temples at Pæstum, built in the ancient Greek style, are, with the single exception of those at Athens, the finest existing monuments of the kind. They are three in number. The largest and most beautiful is that in the centre, the so-called ****Temple of Neptune,** 63yds. in length, and 28yds. in width. At each end are six massive, fluted Doric columns, 28 ft. in height; on each

side twelve, in all thirty-six columns of $7\frac{1}{2}$ ft. in diameter, all well-preserved. In the interior of the Cella are two series of eight columns each (about 6 ft. in diameter), with a second row of smaller columns above, which supported the roof. The latter are preserved on one side only. The stone is a kind of travertine, to which age has imparted a mellow tone. It contains fossil reeds and aquatic plants. The whole was once covered with stucco, in order to conceal the imperfections of the stone. The temple was a hypæthron, *i. e.*, the cella, where the image stood, was uncovered. The proportions of the symmetrically tapering columns, whether viewed from the vicinity or from a distance, are perfect. This temple, as its whole character betokens, is one of the most ancient specimens of Greek art. Photographs and models of it are frequently seen (comp. Introd., p. xxvi). A stone basis in front of the E. façade probably belonged to a large sacrificial altar.

A little to the S. rises the second temple, the so-called ***Basilica** (a misnomer), of more recent origin, but also of great antiquity. It is 60 yds. in length, and $26\frac{1}{2}$ yds. in width, and its fifty columns are each $6\frac{1}{2}$ ft. in diameter, but its proportions are less majestic than those of the temple of Neptune. At each end are nine columns, and on each side sixteen, all of travertine stone. The shafts of the columns taper upwards in a curve; the capitals are of a peculiar form which does not occur elsewhere. A series of columns in the central long wall, by a singular arrangement, divided the temple into two halves, so that it contained two 'cellæ'.

In front of these temples probably extended the Forum of the ancient town, basements for altars or statues being still distinguishable here.

Farther N., near the entrance from Salerno, stands the small ***Temple of Ceres**, or of *Vesta* according to others, with a peristyle of thirty-four columns, six at each end, and eleven on each side. Length 35 yds., width 15 yds.; columns 5 ft. in diameter, tapering upwards in straight lines. The columns of the vestibule are distinguished from those of the principal part of the structure by the difference of the fluting. This temple is another fine example of the simple and majestic Greek style. (A few soldi to the doorkeeper.)

Between the Temple of Ceres and that of Neptune a few fragments of *Roman* building have been discovered, a *Theatre* and *Amphitheatre*, it is believed. The latter is intersected by the road. A Roman *Temple* was also discovered here in 1830. Concealed among the underwood near it are two metopæ, adorned with high reliefs. These remains, however, are insignificant compared with the ruins above mentioned. — Of the 'rose-gardens' of Pæstum, so much extolled by Roman poets, no traces now exist. The temples are adorned with a luxuriant growth of ferns and

acanthus, enlivened solely by the chirping grasshopper, the rustling lizard, and the gliding snake.

A walk on the town-wall, perhaps from the N. gate round the E. side to the S. gate, towards Salerno, will enable the traveller, better than a close inspection, to form an idea of the imposing grandeur of these venerable ruins. The finest general * View of the temples is obtained from the terrace of the first tower to the E. of the road, on the S. side of the town-wall.

Amalfi.

Comp. the Map, p. 166.

From Sorrento to Amalfi, see p. 174. From Castellamare to Amalfi by the Little St. Angelo, see p. 174.

From Pagani (p. 163) a bridle-path ascends the W. slope of *Monte di Chiunzo*. Near *Torre di Chiunzo*, an ancient fortress erected by Raimondo Orsini, the path divides: that to the left leads through the *Val Tramonti* by *Figlino* and *Paterno* to Maiori (see below); that to the right by *Capiti*, *Cesarano*, and *Scala* to *Atrani* (p. 171). Each of these routes is a walk of 5-6 hrs., but neither is much used by tourists. A few years ago they were considered unsafe.

The **High Road from Salerno to Amalfi, 12½ M., is the finest route of all (by carriage in 2½-3 hrs.). This magnificent road, completed in 1852, hewn in the cliffs of the coast, and frequently supported by galleries and vast viaducts 100-500 ft. above the sea-level, skirts the coast, passing through thriving villages, and affording a succession of charming landscapes. The slopes are generally somewhat bare, but are in many places laid out in terraces, and planted with vines, olives, lemons, and fruit-trees. The promontories of the coast are occupied by massive square watch-towers, erected under Charles V. as a protection against pirates, now converted into dwellings. This route is still more attractive than that from Castellamare to Sorrento.

From Salerno the road ascends, and near *Vietri* (p. 164) crosses the valley by a stone bridge. To the left in the sea rise two conical rocks, *I Due Fratelli*. On the hill to the right is *Ratto*. The next place is the picturesquely situated fishing-village of *Cetara*, extending along the bottom of a narrow ravine; it is frequently mentioned in the history of the invasions of the Saracens, and was the first place where they settled. The road now ascends to the *Capo Tumolo*, whence a beautiful prospect of the coast on both sides is enjoyed, and descends thence by the *Capo d'Orso*, where the fleet of Charles V. was defeated by Filippino Doria, to the small town of —

Maiori, at the mouth of the Val Tramonti (see above), with terraced lemon-plantations, at the base of the ruined monastery of *Camaldoli dell' Avvocata* (founded in 1485). Still higher lie the ruins of the ancient castle of *S. Nicola*, of which the Piccolomini were the last proprietors. The road ascends slightly to the next village of Minori, nearly adjoining which are Atrani and Amalfi.

Minori, a clean little village, with lemon-gardens, most beautifully situated, once the arsenal of Amalfi, lies at the mouth of the sometimes turbulent *Reginolo*.

Atrani lies at the entrance to a ravine, on each side of which the houses rise picturesquely. The church of *S. Salvatore di Biretto* contains handsome bronze doors, of Byzantine workmanship of the 11th cent., monuments of the Doges of Amalfi, and others of the Saracenic period. Above Atrani is the village of *Pontone;* farther on, to the left, lies Ravello (p. 173).

Near Pontone is the house where *Masaniello* (i. e. Tommaso Aniello, son of Cecco d'Amalfi and Antonia Gargano) is said to have been born in 1620. On 7th July, 1647, he headed a formidable insurrection at Naples against the Spaniards, but, after a short period of success, fell into a kind of insanity, and on 17th July was shot in the pulpit of a church by one of his former adherents. These events have been utilised by Scribe in his text for Auber's opera, 'La Muette de Portici'.

A lofty rocky eminence, bearing the extensive ruins of the castle of *Pontone*, separates Atrani from *Amalfi*.

Amalfi. — **Hotels.** *Albergo dei Cappuccini, on the Marina, small, R. 3, B. 1¼, déj. 2½, D. 5, A. 1 fr.; a quieter house is the *Albergo della Luna, formerly a monastery, charmingly situated between Atrani and Amalfi, about ¼ M. from the Marina, similar charges; pension at both. — Alb. d'Italia, unpretending, but clean and well spoken of.

Boats 1½-1¾ fr. per hour; to Scaricatojo (p. 174) with 2 rowers 7-8 fr.; to Capri in about 6 hrs. with 4-6 rowers 20-25 fr.; to Sorrento with 4-6 rowers 30-45 fr. (preferable in fine weather to the land-route, comp. p. 174); to Salerno with 2 rowers 6-8 fr. — A market-boat also starts for Salerno every afternoon.

Donkey per hour 1-1¼ fr.; to Castellamare by the Little S. Angelo 5-6 fr.

Guide among the tortuous lanes, with their frequent flights of steps, necessary only when time is very limited; for a visit to the cathedral, mill-valley, and Capuchin monastery 1½-2, whole day 5 fr.

Amalfi, a small but lively town with 7100 inhab., whose chief occupations are the manufacture of paper, soap, and maccaroni, is situated at the entrance of a deep ravine, surrounded by imposing mountains and rocks of the most picturesque forms. In the early part of the middle ages, it was a prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants.

Amalfi is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Eastern emperors; it afterwards became an independent state, under the presidency of a 'doge'. The town was continually at variance with the neighbouring princes of Salerno, and even defied the Norman sovereigns of Naples, till King Roger reduced the place in 1131. United with the royal forces, Amalfi carried on a war with the Pisans; and it was during this struggle that the celebrated MS. of the Pandects of Justinian, now one of the principal treasures of the Laurentian library at Florence, fell into the hands of the Pisans. The place then became subject to the kings of the houses of Anjou and Arragon. In the 12th cent. the sea began gradually to undermine the lower part of the town, and a terrible inundation in 1343 proved still more disastrous. After that period Amalfi steadily declined. The town boasts of having given birth to *Flavio Gioja*, who is said to have invented the compass here in 1302, but he was probably the author of some improvement only, as the instrument was in use among the Chinese in the early centuries of the Christian era. — The *Cavaliere Camero* possesses rich collections illustrating the history of Amalfi, and also an admirable cabinet of coins, which he very obligingly shows to interested visitors.

From the Marina a short street leads past the Albergo dei Cappuccini to the small Piazza, on the right side of which rises the cathedral. The entrance adjoining the crypt (see below) may

also be reached by the steps to the right of the fountain on the Marina.

The *Cattedrale S. Andrea, approached from the Piazza by a broad flight of steps, is still, in spite of modern alterations, an interesting structure of the 11th cent., in the Lombard Norman style. The portal, built of alternate courses of black and white stone, and resting on seven antique columns from Pæstum and several buttresses, having become insecure, was removed in 1865, but has been re-erected. The campanile dates from 1276.

The *Bronze Doors*, executed by Byzantine masters in the 11th cent., bear two inscriptions in silver letters, one of which runs thus: 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite'.

The Interior consists of a nave and two aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, connected with the N. aisle by several entrances. On the left, close to the principal entrance, is an ancient vase of porphyry, formerly used as a font. Near this, to the left, in the first passage to the outer aisle, are two ancient sarcophagi with sculptures, unfortunately damaged, supposed to represent the Rape of Proserpine, and the Nuptials of Peleus and Thetis (according to others, the marriage of Theseus and Ariadne); a third bears the inscription: 'Hic intus homo verus certus optumus recumbo Quintus Fabritius Rufus nobilis decurio'. — The choir contains ancient columns decorated with mosaic from Pæstum. — From the S. aisle a flight of steps descends to the Crypt (verger 20 c.), where the body of the apostle St. Andrew is said to have reposed since the 13th cent. when it was brought hither from Constantinople. The relics, from which an oily matter (manna di S. Andrea) of miraculous power is said to exude, attract numerous devotees. The colossal statue of the saint by *Michael Angelo Maccarino* was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*. — The cloisters contain an ancient Christian relief of the Twelve Apostles, and a Madonna of more recent date.

From the Piazza, opposite the cathedral, the Supportico Ferrari leads us to a small piazza, in the left corner of which we ascend the steps under the house to the right. After 43 steps we turn to the left and ascend the covered flight of steps, at the top of which, high above the sea, our route is level for a little way. After another ascent we at length reach (1/4 hr.) the **Capuchin Monastery*, which was founded by Cardinal Pietro Capuano for the Cistercians, but came into possession of the Capuchins in 1583, and is now a naval school. The building stands in the hollow of a rock which rises abruptly from the sea to a height of 230 ft. It contains fine cloisters, a charming verandah, and magnificent points of view. A large grotto to the left, formerly used as a Calvary, or series of devotional stations, commands a prospect towards the E. (fee 25 c.).

A cool and pleasant Walk may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains sixteen paper-mills driven by the brook. (From the Piazza we follow the main street, which ends in 4 min.; we then go straight on through the Porta dell' Ospedale, a covered passage opposite the fountain.) On the right rise lofty cliffs, crowned by the ruins of the *Castello Pontone*. The solitary tower

dates from the time of Queen Johanna. — To Amalfi belong the five villages of *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*, all situated to the W. of the town in a district which yields wine, oil, and fruit in abundance. The coast is overgrown with the aloe and cactus opuntia.

From Amalfi to Ravello, an ascent of $1^1/_4$ hr. (donkey 2 fr.; guide 2-3 fr., unnecessary), a most attractive excursion, affording beautiful views, and interesting also to the student of art, particularly if as yet unacquainted with Moorish architecture.

We return to Atrani; beyond the viaduct and the projecting rock round which the road leads we ascend a broad flight of steps to the left; cross the small Largo Maddalena in front of the church of that name; turn to the right and go on in the same direction, passing through several covered lanes, ascending steps, and sometimes descending. Farther on, we skirt the right (E.) slope of the valley, ascend in windings, and at length pass through a gateway to the piazza in front of the cathedral of Ravello (nearly opposite the cathedral is a rustic osteria).

Ravello, a celebrated old town in a lofty situation, when in the zenith of its prosperity possessed thirteen churches, four monasteries, numerous palaces, and a population of 36,000 souls, but now numbers 1900 inhabitants only.

The **Cathedral*, founded in the 11th cent., is almost entirely modernised. The bronze doors, with numerous figures of saints, date from 1179. The magnificent *Ambo, in marble, embellished with mosaics, was presented in 1272; it rests on six columns supported by lions; inscription, 'Nicolaus de Fogia marmorarius hoc opus fecit'. Opposite to it is the pulpit, in a simpler style, with a representation of Jonah being swallowed by the whale. In the choir is the episcopal throne, adorned with mosaics. On the left is the Cappella di S. Pantaleone, containing the blood of the saint. In the Sacristy is a Madonna by Andrea da Salerno.

Turning to the left on leaving the cathedral, passing the fountain, and walking for 100 paces between garden-walls, we reach the entrance to the **Palazzo Rufalo* (visitors ring a bell on the right), now the property of a Mr. Reid. This edifice, built in the Saracenic style and dating from the 12th cent., was once occupied by Pope Adrian IV., King Charles II., and Robert the Wise. In the centre is a small, fantastic court with a colonnade. The gateway has a Saracenic dome. A verandah in the garden (1115 ft. above the sea-level) commands a delightful *View (a contribution for the poor of the place is expected; gardener $1/_2$ fr.).

Returning to the piazza and ascending a lane to the left of the cathedral, we come in 5 min. to the church of *S. Giovanni*, a modernised basilica borne by columns, and containing a fine old pulpit. — The adjacent garden (1220 ft. above the sea), formerly the property of the d'Afflitto family, affords a fine *View of the valley of Minori, of the small town of that name at its mouth, and of the more distant Maiori and the Capo Tumolo beyond it (fee of a few soldi; refreshments to be had).

S. Maria Immacolata is a picturesque little church.

Another point commanding a very extensive view is the *Belvedere Cembrone*. Passing in front of the cathedral, we go straight through a gateway, turn to the left after 8 min., pass the portal of the church of *S. Chiara*, reach a door on the left, and walk straight through the garden. — Other picturesque points in the environs may be visited if time permits.

Our excursion to Amalfi may be pleasantly extended by 2-3 hrs. by visiting *Scala*, a village with an episcopal church and the ruined castle of *Scaletta*, and *Pontone*, and descending thence to the mill-valley. This is an interesting, but fatiguing walk. A donkey should not be taken farther than Ravello, as riding is scarcely practicable beyond it.

From Amalfi to Sorrento. The route across the hills is on the whole rather tedious, as the ascent is very steep and the view at the top limited. It is preferable to go by water as far as Positano, or better still Scaricatojo (2-2½ hrs.), and thence on foot or donkey-back across the hills (from Positano 4¼, from Scaricatojo 2½-3 hrs.).

The voyage (boats, see p. 171) along the picturesque coast *(costiera occidentale)*, passing the *Capo di Conca*, the precipitous cliffs of *Furore*, the village of *Prajano* with its luxuriant vines and olives, and *Vettica Maggiore* in the vicinity, is very beautiful. In about 2 hrs. we reach —

Positano, picturesquely situated on the mountain-slopes, with 2600 inhab., an important harbour during the Anjou dynasty. Many of the natives of this place (like those of Secondigliano and Montemurro) leave their homes and travel through the ex-kingdom of Naples as hawkers. They assemble at their native places annually to celebrate their principal church-festival, and again return thither in later life to spend their declining years. With the exception of a few boatmen, the population therefore consists chiefly of old men, women, and children.

[From Positano to Sorrento 4¼ hrs. (guide advisable, 2-3 fr.). The route ascends for nearly 1½ hr., and at the top of the hill inclines to the left. It then leads through (40 min.) *Picciano*, (20 min.) *Preazzano*, and *Fornacelle*, and passes to the right of the hill on which the yellow building of Camaldoli di Meta (p. 157) lies. The next places are *Arbore* and (1 hr.) *Meta* (p. 152), whence Sorrento is 2 M. distant by the high road.]

The voyage to *Lo Scaricatojo* only takes ½ hr. more than the passage to Positano, although situated much farther to the W., as the boat steers from the *Capo Sottile* straight across the bay. The landing at Scaricatojo is not very easy, especially if the sea is at all rough, in which case the boatmen generally propose to go to Positano instead. The traveller may, however, prefer going direct to Scaricatojo, and if he finds the landing impracticable he may then return to Positano.

From Scaricatojo to Sorrento (2½-3 hrs.; guide desirable). The path ascends, at first by a fatiguing series of steps in the rocks, to the (1½ hr.) height of the *Conti di Geremenna*, where there are several scattered houses. We follow the path in a straight direction, avoiding that to the left. Immediately after crossing the crest of the hill, we obtain a view of the Bay of Naples, Capri, Ischia, and Procida. After 5 min. we go straight on, avoiding the stony path to the left; after 25 min., nearly at the base of the hill, the unpaved path leads to the right between walls; after 5 min., to the left; after 5 min. more, to the left by the narrow path to Sorrento (to the right to Carotto, p. 153); again, after 5 min., to the left between walls, and then by the high road to the left; 25 min., Hôtel Bellevue (p. 153); ¼ hr. Sorrento (p. 153).

From Amalfi to Castellamare over the **Little S. Angelo** (7 hrs.; donkeys, see p. 171), a fatiguing walk which hardly repays the trouble, as an unobstructed view is seldom obtained. The safety of the route was

moreover doubtful, until quite recently. The path leads by *Pastina* and *Vettica Minore* in the *Val Vettica*, a picturesque ravine. Farther on, to the left, at the base of the mountain slope, lies *Conca*, consisting of a few scattered houses, where the long *Capo di Conca* (p. 174) extends into the sea. The path, now steep and unshaded, next leads in 1/2 hr. to *S. Lazaro*, a fort with a small garrison, and the finest point on the route, which will repay a visit from Amalfi. The terrace below commands a strikingly beautiful survey of the fertile coast as far as Positano (p. 174); to the N. rises the Monte S. Angelo (p. 152). Beyond the fort the path, shaded by walnut and cherry-trees, and leading partly through wood, ascends by *Agerola* to the top of the pass of *S. Angelo a Guida*. On the summit we traverse a wild district; to the left is the crest of *La Parata*, to the right the slight eminence of *Piano di Perillo*, overgrown with brushwood. From the summit to (3 hrs.) *Gragnano* a fatiguing descent by a stony and precipitous forest-path. From Gragnano to (3 M.) Castellamare, a dusty high-road (p. 150).

12. From Naples to Nola and Avellino.

From Cancello, a station on the Naples and Rome railway, a branch-line runs to Nola, and skirts the Apennines to Avellino. From Naples four trains daily: to Nola in 1 1/2-1 3/4 hr. (fares 3 fr. 35, 2 fr. 10, 1 fr. 5 c.); to Avellino in 3-3 3/4 hrs. (fares 8 fr. 80, 5 fr. 50, 2 fr. 75 c.).

From Naples to *Cancello*, 13 M., see p. 10.

20 1/2 M. **Nola,** with 11,900 inhab., an ancient Campanian city, was almost the only one which successfully resisted the attacks of Hannibal after the battle of Cannæ, B.C. 216; and the following year its inhabitants under the command of the brave M. Marcellus succeeded in repulsing the invader. The Emperor Augustus died here on 19th Aug. A.D. 14, in his 76th year, in the same house and apartment where his father Octavius had breathed his last. In ancient times Nola was not less important than Pompeii. It is now an insignificant place and devoid of interest. In the 5th cent., St. Paulinus, an accomplished poet and Bishop of Nola (b. at Bordeaux in 354, d. 431), is said to have invented church-bells at this Campanian town, whence the word 'campana' is derived. On 26th July a festival, accompanied by processions and games, is celebrated in his honour. In the middle of the 16th cent. the free-thinker Giordano Bruno was born at Nola, who, on 17th Feb. 1600, terminated his eventful career at the stake in Rome. *Giovanni Merliano*, the sculptor of Naples, known as *Giovanni di Nola*, was also born here in 1488.

Nola is celebrated as an ancient cradle of the plastic art. The magnificent vases with shining black glazing and skilfully drawn red figures, which form the principal ornaments of the museums of Naples and of other places, were executed here. Numerous coins of Nola with Greek inscriptions have also been found. Scanty remains of an amphitheatre still exist.

About 1/2 M. to the N.E. of the town is situated the *Seminary*, where several Latin inscriptions and the so-called *Cippus Abellanus*, a remarkable inscription in the Oscan language found near Abella, are preserved. Above the seminary (5 min.) is the Franciscan monastery of *S. Angelo*, commanding a view of the fertile and luxuriant plain; to the left is Monte Somma,

behind which Vesuvius is concealed; to the right rise the mountains of Maddaloni. A little to the E. is a Capuchin monastery, above which the ruined castle of *Cicala* picturesquely crowns an eminence.

To the W. of Nola lies (5 M.) the small town of *Avella*, or in Latin *Abella*, near which there are extensive plantations of hazel-nut, the 'nuces Avellanæ' of antiquity.

25 M. **Palma,** picturesquely situated on the slopes of the Apennines opposite *Ottajano*, with 7300 inhab. and an ancient château, is commanded by an extensive ruined castle on a height.

30 M. **Sarno,** a town with 16,300 inhab., lies on the *Sarno*, which flows hence towards Scafati and Pompeii. Above it towers a ruined stronghold, once the seat of Count Francesco Coppola, who took an important part in the conspiracy of the barons against Ferdinand of Arragon (1485).

The view now becomes more limited. 35 M. *Codola*; 37 M. *San Giorgio*. 40 M. **San Severino** (poor inn), on the road from Avellino to Salerno. The principal church contains the tombs of Tommaso da San Severino, high constable of the kingdom of Naples in 1353, and of several princes of Salerno. A road leads from S. Severino to Salerno (about 10 M; railway projected), viâ *Baronisi*, the scene of the capture of Fra Diavolo.

The line now turns to the north. 43 M. *Montoro;* 51½ M. *Solofra;* 54 M. *Serino*.

59 M. **Avellino** *(Albergo Centrale*, well spoken of, obliging landlord, who provides guides for Mte. Vergine; **Albergo delle Puglie)*, with 21,100 inhab., the capital of a province, situated on the old post-road from Naples to Foggia. The name is derived from the ancient *Abellinum*, the ruins of which are 2½ M. distant, near the village of *Atripalda*. Another road leads hence to (14 M.) Montesarchio and Benevento (p. 185).

From Avellino we may visit Monte Vergine, a famous resort of pilgrims (donkey 4-5 fr. and fee). The route is tolerably well shaded as far as (5 M.) *Mercogliano*, beyond which a steep mountain-path leads in 1½ hr. to the shrine of **Monte Vergine,** founded in 1119 on the ruins of a temple of Cybele.

The Church contains a miraculous picture of the Virgin, and the tombs of Catherine of Valois, who caused the picture to be brought hither, and of her son Louis of Taranto, second husband of Johanna I. Their effigies repose on a Roman sarcophagus. On the left side of the high altar is the chapel erected for himself by King Manfred, which, when that monarch fell at Benevento, was given by Charles of Anjou to one of his French attendants.

We may ascend hence to the top of the mountain (4292 ft.), commanding a magnificent survey of the bays and the extensive mountainous district. The abbot and the older monks occupy the *Loreto*, or *l'Ospizio*, a large octagonal structure near Mercogliano, erected from a design by Vanvitelli. The archives have been incorporated with the government archives at Naples. Great festivals, attended by numerous pilgrims in their gayest costumes, are celebrated here at Whitsuntide (see p. 29).

EASTERN AND SOUTHERN DISTRICTS OF S. ITALY.

These parts of Italy have, until recently, been beyond the reach of the ordinary traveller. The W. coast is, moreover, by far the richer and more picturesque, as well as more replete with historical interest. The E. districts can boast of no such names as those of Florence, Rome, and Naples, but they are not devoid of attraction, and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy.

The Apennines, rising at a short distance from the coast, send forth a series of parallel ramifications, forming a corresponding number of parallel valleys, whose communication with the external world is maintained by means of the coast to which they descend. To the S. of Ancona, from about the 43rd to the 42nd degree of N. latitude, stretch the *Central Apennines*, embracing the three provinces of the *Abruzzi* (Chieti, Teramo, and Aquila), the ancient *Samnium*. They culminate in the *Montagna della Sibilla* (8123 ft.), the *Gran Sasso d'Italia* (9816 ft.), and the *Majella* (9121 ft.), groups which are connected by continuous ranges, and which are clad with snow down to the month of July. These mountains abound in fine scenery (RR. 15-17), but until recently they have been well-nigh inaccessible owing to the defectiveness of the means of communication and the badness of the inns. The mountains to the S. of 42° N. lat., receding gradually from the sea, are called the *Neapolitan Apennines*.

The last spur which projects into the sea is the *Mte. Gargano* (5118 ft.), which, however, is separated from the chief range by a considerable plain. Beyond this stretches the Apulian plain, an extensive tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain, to the E., that of Apulia.

The Coast (Provinces of *Ancona*, the *Abruzzi*, *Capitanata*, *Terra di Bari*, and *Terra d'Otranto*) is flat and monotonous, and destitute of good harbours. The estuaries of the small rivers afford but scanty protection to the vessels of the coasting trade. Even at Ancona the prominent *M. Conero* (1880 ft.) alone renders the anchorage tolerable. The villages and towns, in which local peculiarities often prevail in a marked degree, are generally situated on the heights, and conspicuous at a great distance. Farther to the S., however, in the ancient Apulia and Calabria (p. 184), the coast scenery improves, and there are three important harbours, those of *Bari*, *Brindisi*, and *Otranto*. Since the construction of the railway the most direct route between Western and Central Europe and the East has passed this way, and this district is gradually attracting more attention from travellers. As yet, however, it is only the larger towns which boast of tolerable inns.

In the S. and S.W. districts, the former province of *Basilicata*, the ancient *Lucania* (less interesting than most other parts of Italy), and in *Calabria*, civilisation has made extremely slow progress, and the inns in particular are grievously behind the requirements of the age. In these respects Calabria, a district replete with striking scenery, is specially unfortunate. The shores of the Gulf of Taranto, whose waters bound both of these provinces, were once studded with numerous flourishing Greek colonies, and the whole district bore the name of *Magna Graecia;* but the traces of that prosperous epoch are now scanty. The period of

decline began with the Roman supremacy. The art and culture of the middle ages never penetrated to these remote regions. The fields once extolled by Sophocles for their richness and fertility are now sought for in vain, and the malaria now exercises its dismal sway throughout the whole of this neglected district. The soil belongs to the nobility, who let it to a miserably poor and ignorant class of farmers. The custom of carrying weapons is universally prevalent here (comp., however, p. xiv), and brigandage was carried on until quite recently. The villages are generally wretched and filthy beyond description. No one should therefore attempt to explore the remoter parts of this country unless provided with letters of introduction to some of the principal inhabitants (comp. p. 226). It is, however, expected that the condition of the country will speedily improve when the railway-system is more developed, and the dormant capabilities of the soil are thus called into action.

13. From Ancona to Foggia *(Brindisi)*.

201 M. Railway in $6^1/_4$-$12^1/_2$ hrs.; fares 36 fr. 35, 25 fr. 50, 14 fr. 35 c. (3rd class by express 18 fr. 20 c.). — Ancona is 347 M. distant from Brindisi, to which an express train runs daily in 14 hrs. in correspondence with the quick trains from Milan and Bologna (fares 62 fr. 50 c., 44 fr., 31 fr. 40 c.); also once weekly (Sun.) in $10^3/_4$ hrs. (from Bologna to Brindisi 15 hrs.), in connection with the English mail to India, carrying passengers to Brindisi only. The local trains stop for the night at Pescara or Foggia.

The line skirts the coast, affording a sea view to the left, and an inland view to the right. The towns, generally situated on the heights, at some distance from the railway, communicate regularly with their stations by diligence; but these vehicles have little pretension to comfort.

Ancona, see *Baedeker's Central Italy*. The train passes through a tunnel under the hills surrounding Ancona; to the left rises the promontory of *Monte Guasco;* on a hill to the right lies the ancient town of *Osimo*, the Roman Auximum. 10 M. Stat. *Osimo* is $5^1/_2$ M. from the town. On the right we soon obtain a view of *Castelfidardo*, where the papal troops under Lamoricière were utterly defeated by the Italians under Cialdini in 1860.

15 M. *Loreto*, $17^1/_2$ M. *Recanati* (see *Baedeker's Central Italy*). The train crosses the *Potenza*. 23 M. *Potenza Picena* is named after a Roman colony which once lay in the neighbourhood, but of which not a trace now exists. On the hill, about $4^1/_2$ M. inland, lies the village of *Montesanto*.

27 M. *Porto Civitanova* lies at the mouth of the *Chienti*. The town of *Civitanova* lies $1^1/_4$ M. inland. The train crosses the *Chienti*. 31 M. *S. Elpidio a Mare*. The village of *S. Elpidio* lies several miles inland. — The *Tenna* is next crossed.

37 M. *Porto S. Giorgio*, with an imposing fort.

On the hill, 3 M. inland, is situated **Fermo** (*Locanda dell' Aquila;* seat in a carriage 50 c.), the ancient *Firmum Picenum*, with 18,900 inhab., and the seat of an archbishop. It became a Roman colony after the beginning of the First Punic War, and has continued since that period to be a town of some importance. At the *Porta S. Francesco*, by which the town is entered, are seen remnants of the ancient wall, constructed at a very remote period. The streets ascend somewhat precipitously to the height on which the handsome Piazza is situated; the *Town Hall* here contains some inscriptions and antiquities. Antiquarians should visit the collection of the *Avvocato de Minicis*. Outside the town we obtain fine views of the fertile district, the Apennines, and the sea.

The train next crosses the brooks *Lete Vivo* and *Aso*. 43 M. *Pedaso*, 48 M. *Cupra Marittima (Marano)*. Near the latter once lay the ancient town of that name, with a celebrated temple dedicated to the Sabine goddess Cupra, and restored by Hadrian (in A.D. 127). 50 M. *Grottammare*. On the hill, about $4^1/_2$ M. inland, is *Ripatransone* (6000 inhab.). The inhabitants of these districts greatly resemble their Neapolitan neighbours in manners and appearance.

53 M. *S. Benedetto* (inn at the station), a village on the coast.

Ascoli Piceno (**Locanda dell' Aquila*), the ancient *Asculum Picenum*, with 22,800 inhab., the seat of a bishop and capital of a province, is situated in the fertile valley of the *Tronto*, 19 M. from the S. Benedetto station (diligence twice daily in 4 hrs., fare $2^1/_2$ fr.). The road ascends on the N. side of the valley and then crosses to the S. side, where the town lies. The valley is here contracted and enclosed by lofty mountains. To the N. rises the jagged *M. della Ascensione*, to the W. the *Sibilla*, and more to the S. the *Pizzo di Sevo*. Mountain roads lead hence by *Norcia* to *Spoleto*, and others through the valleys of the *Velino* and *Aterno* to *Aquila* (p. 190) and the interior of the Abruzzi. Ascoli, an ancient town in a commanding situation, the capital of the tribe of Picentines, took a prominent part in the Social War against Rome, and was captured and destroyed by Pompey. Interesting remains of the ancient walls, a bridge, and a *Gate at the W. end of the town. The town-hall contains a few inscriptions, and other relics are encountered in other parts of the town, *e. g.* insignificant vestiges of a theatre and amphitheatre. The architecture of the churches and palaces dates chiefly from a period anterior to the Renaissance, materially enhancing the interest of the town, which is indeed the most attractive on the E. coast. The **Cathedral* is said to have been founded by Constantine on the site of a temple of Hercules. The original substructions are still traceable. A chapel on the right in the interior contains good pictures by Crivelli.

Beyond S. Benedetto the train crosses the Tronto, the ancient *Truentus*, formerly the boundary between the States of the Church and the kingdom of Naples. 62 M. *Tortoreto*. 68 M. *Giulianova*, a dirty village on the hill, $1^1/_4$ M. from the coast, built in the 15th cent. by the inhabitants of the ancient *Castrum Novum* on the *Tordino*, and then named *S. Flaviano*.

Teramo, the ancient *Interamna*, the capital of a province and seat of a bishop, with 20,100 inhab., 15 M. distant (post-omnibus 2 fr., in $2^1/_2$-3 hrs.), is situated on the left bank of the Tordino. The Gothic cathedral is now modernised. The valley commands a succession of fine views of the imposing Gran Sasso. The town contains several inns, the best in the Piazza, where the *Café d'Italia* is also situated.

A new road ascends the valley of the Vomano from Teramo to Aquila (comp. p. 191).

The train crosses the *Tordino*, the ancient *Batinus*, and then the *Vomano (Vomanus)*. To the right a fine view is obtained of the Gran Sasso d'Italia (p. 191), which is here visible from base to summit. $79^1/_2$ M. *Mutignano*.

Atri (**Albergo di Vinc. Marcone*), 6 M. inland (diligence daily, 1 fr. 25 c., other conveyances rarely obtainable), the ancient *Hadria*, an episcopal residence, with 10,000 inhab., is a town of great antiquity, and was once celebrated for its copper coins. Numerous ruins bear testimony to its ancient importance. The Gothic cathedral with its frescoes merits a visit. It rests on extensive foundations of ancient origin, perhaps those of a temple. Several large grottoes near the town are also of very remote date.

The train now crosses the *Piomba*, the ancient *Matrinus*, 5 M. inland from which is situated *Città Santangelo* (6800 inhab.). 84 M. *Silvi;* 87 M. *Montesilvano.*

Penne, 16 M. inland, the capital of the district, with 9900 inhab., was the *Pinna* of the ancients, and chief town of the Vestini, of which period various relics still exist.

91 M. **Pescara** *(Leone d'Oro; Railway Restaurant)*, a fortified town with 5400 inh., situated in an unhealthy plain on the N. bank of the *Pescara*, is one of the principal stations on the line. The mountain-group of the *Majella*, culminating in *Monte Amara* (9121 ft.), and 55 M. in circumference, now becomes visible on the right. The train crosses the river by an iron bridge, below which are a wooden bridge and a small harbour, and then describes a curve round the town. — Branch-line to *Solmona* and *Aquila*, see R. 15.

96 M. *Francavilla*, a village on the hill to the right. Beyond it a mountain-spur projects into the sea. Four short tunnels. Beyond the third the fort of Ortona becomes visible on the left.

105 M. **Ortona.** The town (*Caprera; Café* in the Piazza), $^1/_2$ M. from the station, the ancient *Orton*, capital of the Frentani, is now a tolerably clean and well-built place (12,200 inhab.), situated on a lofty promontory, with a small quay on the shore below. Beautiful views towards the S. as far as the Punta di Penna (see below), especially of the ancient and dilapidated fort. The architecture of the cathedral should be inspected.

Beyond Ortona the train passes through another tunnel and crosses two brooks. 109$^1/_2$ M. *S. Vito Chietino* is the station for *Lanciano*, 6 M. inland, with 17,300 inhab., the ancient *Anxanum*. It may also be reached from the next station (52 M.) *Fossacesia*. Between S. Vito and Fossacesia three tunnels, beyond which we obtain a pleasing survey of the peninsula, terminating in the *Punta di Penna*.

The train crosses the *Sangro*, Lat. *Sangrus*. 122 M. *Casalbordiño*. Three tunnels, beyond which Vasto becomes visible, on an olive-clad hill on the right. 131 M. Stat. *Vasto*. The town lies on the hill, $1^1/_4$ M. from the station.

Vasto *(*Locanda del Pesce;* the others dirty; *Café Nazionale)*, the ancient *Histonium*, with 14,400 inhab., lies high, and commands fine views as far as the Tremiti islands (p. 181) and Monte Gargano. The small cathedral with a Gothic façade bears a memorial tablet to General 'Carlo Antonio Manhes, distruttore de' briganti, primo cittadino del Vasto', date 1810. A small museum in the town-hall contains inscriptions and other relics found here. In the environs are extensive olive plantations.

The train crosses the *Trigno*, Lat. *Trinius*. 147$^1/_2$ M. **Termoli** (*Venezia*, in the suburb), a fortress close to the sea, with mediæval walls, excessively dirty. Charming survey of the Majella and Abruzzi. The cathedral, with a Gothic façade, contains a number of quaintly decorated saints.

From Termoli a diligence runs daily viâ Campobasso in about 20 hrs. to (94 M.) Solopaca, on the Foggia and Naples railway (thence by railway to Maddaloni, on the Rome and Naples line). A railway following the direction of this road is projected. The first half of the route is monotonous. The first important place is (22 M.) *Larino*, in a valley, near the ruins of the ancient *Larinum*. The road continues to ascend through a bleak district. **Campobasso,** 37½ M. farther, the capital of a province, and a place of some importance, with 14,000 inhab., is noted for its steel wares. A halt of some duration is made here.

From Campobasso to Solopaca, 34½ M., by diligence in 6 hrs. (fare 6 fr.). The road, after traversing the mountain, descends into the valley of the *Tamaro*. The country becomes more attractive. Post-station *Sepino;* the town lies 2 M. higher. About 2¼ M. from this point are situated the extensive ruins of the ancient *Saepinum*, now *Altilia*. A little to the left of the road, 14½ M. farther, is the village of *Pontelandolfo*, the inhabitants of which in 1861 cruelly and treacherously assassinated thirty-six Italian soldiers and four carabineers, whom they had received with apparent hospitality and induced to lay down their arms. General Cialdini caused the troops to take a summary and sanguinary revenge. Then the village of *Guardia S. Framondi*. The road now descends to the beautiful valley of the *Calore*, crossing it by an iron bridge, and at stat. *Solopaca* reaches the Foggia and Naples railway, by which Maddaloni is 17 M. distant (R. 14.)

The *Tremiti Islands*, 25 M. N.E. of Termoli, the *Insulae Diomedeae* of ancient mythology, the largest of which is *S. Domenico*, are used, as in ancient times, as a place of imprisonment.

Beyond Termoli, where the cactus first makes its appearance, the scenery is less attractive. The train crosses the *Biferno*, Lat. *Tifernus*. 152 M. *Campomarino*, 158 M. *Chieuti*, once Albanian colonies. We next cross the *Fortore*, the ancient *Frento*.

165 M. *Ripalta.*

Near Ripalta, on 15th June, 1503, the Normans defeated and captured Pope Leo IX., and then, falling on their knees, implored his blessing. Leo, relenting, imparted it, and subsequently conferred Apulia, Calabria, and Sicily on the brothers Humfred and Robert Guiscard, a grant which was ultimately fraught with consequences so important to Rome and the papal throne, as well as to the Normans.

To the N.E. is the *Lago di Lesina*, which communicates with the sea. The train now proceeds inland, in order to avoid the promontory of *M. Gargano* (p. 183), a buttress of the Apennines projecting into the sea, with several peaks nearly 5000 ft. in height. 174¼ M. *Poggio Imperiale;* 177 M. *Apricena;* 184 M. *San Severo*, a dirty town with 17,000 inhab., which, after a gallant resistance, was taken and almost entirely destroyed by the French in 1799. The cholera committed fearful ravages here in 1865. 191 M. *Motta.*

201 M. **Foggia.** — *Restaurant*, with several good rooms, at the station. The town is ⅓ M. distant; cab ½ fr. — *In the Town:* Albergo Centrale and *Trattoria Cavour*, at the entrance to the town, R. 2, L and A. 1 fr. Locanda e Ristor. di Roma, in the main street.

Foggia, the capital of a province formerly called the *Capitanata*, and the junction of the coast railway and the line to Benevento and Naples (R. 14), is a clean, thriving town, with 38,500 inhabitants. It is well situated in a commercial point of view, and forms the central point of the great Apulian plain. On the left, opposite the first houses of the town, ¼ M. from the station, is a colonnade

forming the entrance to the *Giardino Pubblico*, which is adorned with several busts. Beyond these public grounds is a botanic garden. The main street which we follow now takes the name of Corso Vittorio Emanuele. To the left in the piazza planted with trees rises a monument to *Vincenzo Lanza* (1784-1860), a physician and patriot, who was born at Foggia. After 5 min. we cross the Corso del Teatro and reach the *Piazza Federico II.*, adorned with a fountain (Pozzo dell' Imperatore), situated in the older part of the town. The name is a reminiscence of the Emperor Frederick II., who patronised and frequently visited Foggia. The side-street immediately to the right also contains a gateway belonging to the old palace of the emperor, bearing an inscription of the year 1223 relative to the foundation. Leaving the Piazza Federico II. and turning to the left, we soon reach the *Cathedral*, which was originally erected by the Normans, partly destroyed by an earthquake in 1731, and afterwards re-erected in a modern style. Part of the old façade only now exists.

A great part of the spacious, treeless plain around Foggia is used as a sheep-pasture (*Tavoliere della Puglia*). During the summer the flocks graze on the mountains, and in October return to the plain by three great routes (Tratture delle Pecore). These migrations, during which hundreds of flocks may be encountered in one day, date from the Roman period. Alphonso I., who introduced the merino sheep, converted the pastures into a royal domain in 1445. The number of sheep supported by these pastures amounted to 4½ million at the close of the 16th cent., but owing to the progress of agriculture, is now reduced to less than half a million.

About 3 M. to the N. of Foggia are the scanty remains of the ancient town of *Arpi*, or *Argyripe*, said to have been founded by Diomedes, and afterwards replaced by Foggia.

From Foggia to Manfredonia, 25 M., diligence once daily in 4 hrs. (3 fr.); carriage there and back 16 fr. and fee; railway projected. The country traversed is bleak and monotonous, but presents several points of interest to architects. The road passes *S. Leonardo*, 19 M. from Foggia, a church and convent, converted into a commandery of the Teutonic Order in the time of Hermann von Salza, with two fine portals, now used as a 'Masseria', or farm-house, and very dilapidated. — About 2 M. from Manfredonia the road passes the **Cathedral of S. Maria Maggiore di Siponto*, a fine example of the Romanesque style, with a crypt. The interior, unfortunately restored, contains a 'miracle-working' Madonna and numerous votive tablets. This church is part of the scanty remains of the old *Sipontum*, which was a Roman colony in B. C. 194. Other interesting remains of the old town have been brought to light in recent excavations. This district suffers from malaria.

Manfredonia (*Locanda di Donna Peppina*), a quiet town with 8200 inhabitants, was founded by King Manfred about 1263, and destroyed by the Turks in 1620. It now contains no buildings of importance, but part of the mediæval fortifications is still well preserved. Owing to the sheltered situation of the town, to the S. of Monte Gargano, the vegetation is very luxuriant, resembling that of Sicily in character.

A road, at first traversing olive-plantations, and then ascending in windings, leads hence to (10½ M.) **Monte Santangelo** (2824 ft.), with a picturesque castle, and a famous old sanctuary of *S. Michele*, where a great festival is celebrated on 8th May. The chapel consists of a grotto to which 55 steps descend, and where, as the legend runs, St. Michael appeared to St. Laurentius, Archbishop of Sipontum, in 491. In the 11th cent. the warlike Normans undertook pilgrimages to this sacred spot before they became masters of the country. The bronze doors, with scenes from Script-

ure, bear the inscription: 'Hoc opus completum est in regia urbe Constantinopoli adjuvante Dno Pantaleone qui fieri jussit anno ab incarnatione Dni Millesimo Septuagesimo Sexto' (comp. p. 172). — From this point *M. Calvo*, the culminating point of **Monte Gargano** (5118 ft.), is most easily ascended. Between Monte S. Angelo and *Vico* lies the extensive and beautiful beech-forest called *Bosco dell' Umbra*, which stretches towards the sea. Farther to the N. is *Ischitella;* towards the E., on the coast, is *Viesti.* The roads are bad, and suitable for riding and walking only.

From Foggia to Lucera, 10½ M., diligence twice daily in 1½ hr. (fare 1½ fr.); carriage there and back about 10 fr. — The road, which is enlivened with busy traffic, ascends gradually through arable land. Railway projected.

Lucera (*Albergo d'Italia*), a town with 14,200 inhab., the ancient *Luceria*, was regarded as the key of Apulia, owing to its situation. It is first heard of during the Samnite wars, and in B. C. 314 it became a Roman colony. It continued to be an important and prosperous town down to the 7th cent. after Christ, but was destroyed in 663. It was at length restored by Frederick II., who in 1223 transplanted a colony of Saracens hither from Sicily, bestowing on them entire religious freedom. They were in consequence staunch adherents of the Hohenstaufen family, and accorded an asylum to the wife and children of Manfred after the battle of Benevento. They were, however, subdued by Charles of Anjou in 1269, and in 1300, after an attempt to throw off the yoke of Charles II., were compelled to embrace Christianity.

The town lies on a lofty plain, which slopes imperceptibly towards the S. and E., and abruptly towards the N. and W. On the W. side the plateau projects, forming a kind of peninsula, on which stands the admirably preserved **Castle* (keys at the Municipio), erected by Frederick, but dating in its present form from the reign of Charles I. It is an interesting example of a mediæval stronghold, and occupies the site of the ancient *arx*. The *View embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of S. Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture near Melfi, the summit of which commands a survey of the whole of Apulia. — The old *Cathedral*, which had fallen into ruin in the time of Frederick II., was restored in the Gothic style after the conversion of the Saracens by the Anjous. The pilasters of the nave are in verde antico. The right transept contains a beautiful figure of the Madonna in marble, on a monument of 1605. Below the choir is a crypt. — A few inscriptions dating from the ancient municipium, which far exceeded the modern town in extent, are preserved in the library of the municipio, or town-hall. There are slight traces of an amphitheatre on the E. side of the town.

On the road to S. Severo, 6 M. from Lucera, lay the *Castel Fiorentino*, where Frederick II., after a reign of 38 years as a German king, died in 1250, in his 56th year.

From Foggia to Candela, 24½ M., branch-railway in 1¼ hr. (4 fr. 40, 3 fr. 10, 1 fr. 80 c.). Stat. *Cervaro*, see p. 185; *Ordona*, the ancient *Herdonia*, with an ancient bridge, amphitheatre, tombs, etc.; *Ascoli Satriano* (Albergo di Roma, clean), 1½ M. from the station (cab ½ fr.), charmingly situated, the ancient *Ausculum Apulum*, famed for the victory gained here by Pyrrhus over the Romans, B. C. 279; lastly, *Candela*.

From Candela diligence twice daily in 4½ hrs. to —

Melfi (*Albergo Basil*, by the Vescovado; *Trattoria del Sole*, with a few bedrooms), with 11,600 inhab., picturesquely situated on the slope of Monte Vulture. It possesses an old castle of the Norman sovereigns, who often resided here, now restored by Prince Doria

as a château. The upper portion of the town was totally destroyed by the earthquake; a great part of the remainder has been re-erected. Here, in 1059, Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria. The magnificent *Cathedral* of 1155, almost entirely destroyed by an earthquake in 1851, has since been modernised. The town-hall contains a fine Roman sarcophagus.

From this point the conspicuous **Monte Vulture**, an extinct volcano, may be visited. Horace mentions it as the 'Apulian Vultur'; at that period it formed the boundary between Lucania and Apulia. Calabria extended hence in a S.E. direction to the Iapygian or Salentinian promontory, the modern Capo di Leuca (p. 205); and S.W. lay the land of the Bruttii, as far as the Sicilian straits. Since the middle ages, however, the latter district has been named Calabria, while the ancient Calabria is now the Terra d'Otranto.

The former crater of M. Vulture is densely overgrown with oaks and beeches, among which two small and deep lakes are situated. By one of these are the Capuchin monastery of *S. Michele*, most picturesquely situated, and the ruined church of *S. Ilario*. On the farther side of the principal crater rises the summit of the mountain, *Il Pizzuto di Melfi* (4359 ft.). The circumference of the whole mountain is about 37 M.

A road leads from Melfi to the E. to (15½ M.; or by a bridle-path, a pleasant, sequestered route, 7½ M. only) **Venosa** (poor inn), the ancient *Venusia*, colonised by Rome after the Samnite war, now a small town with 7400 inhab., picturesquely situated on the slope of Monte Vulture, not far from the *Fiumara*, the 'pauper aquæ Daunus' of Horace (Carm. iii, 30, 11), and near the more considerable *Ofanto*, Lat. *Aufidus*. The *Castle* was erected by Pirro del Balzo in the 15th cent. The abbey and church of *S. Trinità*, consecrated by Pope Nicholas II. in 1058, contain the tombs of the founder Robert Guiscard and his first wife Aberarda, mother of Bohemund. Frescoes of the 13th and 14th cent. have recently been discovered in the church. The three principal chapels are still distinctly recognised. The nave is 76 paces in breadth. The handsome court contains numerous inscriptions, columns, and other relics of an amphitheatre, which lay in the neighbourhood. The church has recently undergone restoration in questionable taste.

Near Venosa, on the road to the Fiumara, *Jewish Catacombs* containing inscriptions in Hebrew, Latin, and Greek, were discovered in 1853. History also records that Jews were numerous here in the 4th and 5th centuries.

An ancient structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia, on 8th Dec. B.C. 65, and there received his elementary education, after which his father took him to Rome in order to procure him better instruction. He frequently mentions the 'far resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 14), such as the lofty *Acherontia*, now *Acerenza* (p. 207), 9 M. to the S.E., the woods of *Bantia*, N. of the latter, now *Abbadia de' Banzi*, near Genzano, and the fertile meadows of the low-lying *Ferentum* (probably *Forenza*). Near *Palazzo*, 6 M. to the E. of Venosa, to the right of the road to Spinazzola, rises an abundant spring, now called *Fontana Grande*, believed to be identical with the *Fons Bandusiae* so highly praised by Horace (Carm. iii. 13).

On the wooded heights between Venusia and Bantia, in B.C. 208, M. Claud. Marcellus, the gallant conqueror of Syracuse, and the first general who succeeded in arresting the tide of Hannibal's success (at Nola, 215), fell into an ambuscade and perished.

Lavello, where King Conrad died in 1254, lies 9½ M. to the N. of Venosa, beyond the wooded slopes of the Monte Vulture. The traveller may proceed thence by (19 M.) *Canosa* (p. 199) to the railway.

14. From *(Ancona)* Foggia to Naples.

Railway. Shortest route from Germany and from N. and E. Italy to Naples. From Bologna to Naples 19½ hrs. — From Ancona to Foggia (201 M.), see R. 13. From Foggia to Naples (124 M.) by ordinary train in 8, by express in 5⅔ hrs.; fares 22 fr. 40, 15 fr. 70, 8 fr. 95 c. — The slow trains are always behind time.

The train (finest views to the left) traverses the *Tavoliere di Puglia* (p. 182). From (51/2 M.) *Cervaro* diverges the branch-line to Candela, mentioned at p. 183.

17 M. *Giardinetto* is the station for *Troja*, 7 M. to the N. (diligence 1½ fr.), a colony founded in 1017 by the Greek prefect Bugianus (p. 200); to the eleventh cent. belongs also the interesting cathedral with its ancient bronze doors. At *Ponte di Bovino* the train crosses the *Cervaro*.

21 M. **Bovino**, the ancient *Vibinum*, whose inhabitants were formerly notorious for brigandism, lies on the hill to the left.

The train follows the left bank of the Cervaro. Three tunnels. 29½ M. *Montaguto-Panni*. Montaguto lies on the left bank of the Cervaro; Panni lies high up among the hills to the left. 33 M. *Savignano-Greci*, two villages loftily situated on opposite sides of the *Valle di Bovino*, or ravine of the Cervaro. Then a long tunnel. 39½ M. *Ariano;* the town is not visible from the line. Three tunnels, beyond which we cross the watershed between the Tyrrhenian Sea and the Adriatic. 42 M. *Starza*. Then a tunnel more than 1½ M. long, and a shorter one. 50 M. *Buonalbergo*. Near (55 M.) *Apice* the train enters the narrow valley of the *Calore* and follows its uninteresting N. bank to (59½ M.) *Ponte Valentino*. It then crosses the *Tamaro*, a tributary of the Calore.

64 M. **Benevento.** — The *Station* lies ¾ M. to the N. of the town; one-horse cab 50 c., two horse 1 fr., after dusk 60 c. or 1 fr. 30 c. — *Inns*. Locanda di Gaeta, in the Piazza, dirty; di Benevento in the Largo S. Antonio, small, but clean. — *Caffè Nazionale*, opposite the prefecture near the cathedral. *Trattoria* in the new street leading from the station to the town, last house on the right.

The sights of the town may be visited in 3 hrs., or less if a cab is taken.

Benevento, a town with 21,100 inhab., situated on a hill bounded by the two rivers *Sabato* and *Calore*, was formerly the capital of a papal province of the same name. The narrow and dirty streets are gradually undergoing improvement.

Beneventum, founded according to tradition by Diomedes, or by the son of Ulysses and Circe, was originally called *Maleventum*, but the name was changed when it became a Roman colony, B.C. 268. It lay on the Via Appia, and became one of the most important places in S. Italy. In the 6th cent. after Christ Beneventum became the seat of a powerful Lombard duchy. In the 11th cent. Emp. Henry III. ceded it to Pope Leo IX., after which it belonged to Rome. In 1241 the town was partly destroyed by Frederick II. From 1806 to 1815 Benevento was capital of the short-lived principality of that name, which Napoleon I. granted to Talleyrand.

**Trajan's Triumphal Arch*, or the *Porta Aurea*, on the E. side of the town, dating from A. D. 114, is one of the finest and

best preserved Roman structures in S. Italy. It was dedicated to the emperor by the Roman senate and people, in recognition of his having completed a new road to Brundisium, and somewhat resembles the arch of Titus at Rome. It is constructed of Greek marble, and is 50 ft. in height, the passage being 27 ft. high. A quadriga with a statue of Trajan once crowned the summit. The reliefs relate to the history of the emperor.

Outside. Over the arch are two rivers, the Danube and Euphrates (or Rhine). The frieze represents the triumph of Trajan over the Germanic tribes. Above, on the left, assembly of the gods, resolving on the adoption of Trajan by Nerva; on the right, conquest of Dacia, King Decebalus at the emperor's feet. On the left Trajan triumphing over Dacia; on the right the marriage of Hadrian and Sabina; l. Armenia constituted a Roman province; right an Oriental ambassador in Trajan's presence. — *Passage*: l. Trajan sacrificing to Jupiter; r. Trajan bestowing a 'congiarium' or largess on the people after his triumph. On the ceiling Trajan crowned by Victory. — *Inner Side.* On the frieze a Dacian triumph. Reliefs: Trajan sacrificing, Procession to the Capitol, Adoption of Trajan, Entry into Rome, Trajan administering justice, Trajan in the Basilica Ulpia.

Following the *Town Walls*, which, as well as the town itself, contain many relics of antiquity, we proceed towards the S. to the *Castle*, erected in the 14th cent., now partly used as a prison. The promenade in front of it, which is embellished with a handsome obelisk, commands an excellent survey of the valley of the Sabato and of the mountains.

From this point we follow the main street to the Piazza Papiniana. Another obelisk, re-erected here in 1872, is a memorial of the Egyptian worship of Isis, which was very prevalent here towards the end of the pagan period. — On the right is a suppressed Benedictine monastery with the church of *Santa Sofia*, a circular edifice of the Lombard period, erected about 732-74. It is now partly modernised. The vaulting of the dome is borne by six ancient Corinthian columns. Handsome cloisters.

We next pass the *Episcopal Palace*, where there is another obelisk, and reach the piazza in front of the cathedral.

The **Cathedral*, dating from the 12th cent., is a beautiful edifice in the Lombard-Saracenic style. In the wall of the clock-tower is a relief in marble, representing a wild boar, the cognisance of Benevento. The principal door of the cathedral is of bronze, adorned with basreliefs of New Testament subjects. It is said to have been executed at Constantinople in 1150. The interior is in the form of a basilica, with double aisles borne by ancient columns. Ambos and candelabra of 1311. Valuable treasury.

Descending to the right of the church, we reach the *Prefecture*. Continuing to descend to the right, we pass through an old gateway to the site of the ancient *Theatre*, now concealed by other buildings. — Returning to the cathedral and going straight past it, and passing the street leading to the station, we come to a piazza embellished with an *Apis*, another relic of the ancient worship of Isis, which the local savants have pronounced to be an emblem

of the Samnite League. The traveller may now continue his route along the bank of the Sabato, planted with poplars, to the ancient *Ponte Lebroso*, by which the Via Appia once led to the town. It is now the site of a mill. Near it, to the W., lie the ruins of *Santi Quaranta*, an extensive structure of brick with a 'crypto-porticus' and colonnades, once probably belonging to a bath-establishment.

The road to the station crosses the Calore by a handsome bridge. Near this, according to tradition, was the temporary grave of the young King Manfred, who on 26th Feb., 1266, in a battle with Charles I. of Anjou on the neighbouring plains, had lost his throne and his life through the treachery of the Barons of Apulia and the Counts of Caserta and Acerra. Shortly afterwards, however, the body of the ill-fated prince was exhumed by order of Bartolommeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of the Rio Verde. Dante records this in his Purgatorio (iii. 134).

The RAILWAY follows the right bank of the Calore, and passes through a tunnel. 36 M. *Vitulano;* another tunnel. The valley expands; to the left on the hill lies *Torrecuso.* 73 M. *Ponte di Benevento*, where the high road to Benevento crosses the Calore by an iron bridge. Another tunnel. 76 M. *S. Lorenzo Maggiore*, on the hill to the right; the line here crosses the high-road from Naples to Campobasso and Termoli. 80½ M. *Solopaca;* the small town (5100 inhab.) is pleasantly situated at the foot of *Monte Taburno* (4095 ft.), 1½ M. to the left. Before reaching (84 M.) stat. *Telese*, we observe on the left the *Lago di Telese*, a malarious marsh which poisons the neighbourhood. Telese, a poor village on the hills to the right, is visited in summer for its mineral springs by the inhabitants of the district. Near it are a few remains of the ancient *Telesia*, a Samnite town, once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonised by Augustus. In the 9th cent. the town suffered severely from an earthquake, and was at length entirely destroyed by the Saracens.

Near (86 M.) *Amorosi* the train enters the broad and fertile valley of the *Volturno*, which is first crossed above, then below the influx of the Calore. 90½ M. *Dugenta*, 2½ M. above which, on the *Isclero*, is situated *S. Agata de' Goti*, on the site of the ancient *Saticola*. The defile between S. Agata and *Mojano* is supposed by some to be the *Caudine Forks*, as the locality corresponds better with Livy's description than the pass near Arpaia (p. 10).

94½ M. *Valle.* The train ascends, and passes under the **Ponti della Valle*, an imposing aqueduct in three stories, about 210 ft. in height, and 25 M. in length. It was constructed by Vanvitelli by order of Charles III. and his son, for the purpose of supplying the gardens of Caserta with water from Monte Taburno. The towers connected with it are seen on the hill to the right.

The train now descends to (97½ M.) *Maddaloni;* the town lies below the line; to the left a view of the Campanian plain. Two tunnels.

102½ M. **Caserta**, see p. 9.

Beyond Caserta the train traverses the most fertile and highly cultivated part of the Terra di Lavoro (p. 7), a vast plain covered with vineyards, poplars, and various crops. 108½ M. *Marcianise.*

112 M. **Aversa**, a town with 20,800 inhab., probably occupies the site of the ancient *Atella*, where the *Fabula Atellana*, or early Roman comedy, first originated. In 1029 it was the first settlement of the Normans, who afterwards became so powerful. On 18th Sept. 1345 King Andreas of Hungary, husband of Queen Johanna I. of Naples, was assassinated by Niccolò Acciajuoli in the palace of Aversa. The light and rather acid wine of Aversa, called Asprino, is frequently drunk at Naples.

114½ *S. Antimo*, 115½ M. *Fratta-Grumo*, 118 M. *Casoria.* Glimpses of Vesuvius to the left. The train passes through a tunnel, and describes a curve round the city towards the S. W.

124 M. **Naples**, see p. 20.

15. From Pescara to Solmona and Aquila in the Abruzzi.

79 M. Railway in 5½ hrs. (fares 14 fr. 40, 10 fr. 5, 5 fr. 75 c.); to *Solmona*, 47 M., in 3 hrs. (fares 7 fr. 60, 5 fr. 30, 3 fr. 5 c.).

Pescara, see p. 180. — The train ascends on the right bank of the *Pescara*, the valley of which gradually contracts.

9½ M. **Chieti.** — The Station is about 4 M. from the town, which lies on the heights to the S. (omnibus 90 c., in the reverse direction 60 c.); about halfway the road passes a ruined baptistery.

Hotels in the town: *Albergo del Sole, R. 1½ fr., good trattoria; Albergo Nuovo; Palomba d' Oro.

Chieti, the ancient *Teate Marrucinorum*, capital of a province, with 23,900 inhab., is a clean and busy town. From the Piazza Vittorio Emanuele a promenade leads round the town, affording magnificent *Views of the Majella group, the course of the Pescara, and the hill country extending to the sea (the finest from the drilling-ground on the S.). The order of the Theatines, founded in 1555 by Paul IV., who had been Archbishop of Chieti, derives its name from this town.

15 M. *Manoppello;* 18 M. *Alanno.* — 20 M. *San Valentino.*

The **Monte Amara** (9121 ft.), the highest peak of the Majella, is conveniently ascended from San Valentino. Carriages are in waiting at the station, in which the traveller drives to (15 M.) *Caramanico* (5 fr.), where the night is spent in the locanda of Antonio Diurio, Parrochia di S. Maria, Str. del Popolo 1 (unpretending). Next morning the start should be made in good time, as it takes 6 hrs. to reach the top. The descent may be made by *Campo di Giove* to Solmona in 8 hrs. (comp. p. 189).

24½ M. *Torre de' Passeri*, picturesquely situated.

Connoisseurs of early Christian architecture should visit the abbey of *S. Clemente di Casauria*, 25 min. from Torre de' Passeri, a basilica of

the 12th cent., with ancient sculptures. This was the site of the ancient *Interpromium*, relics from which are still preserved in the church.

The valley of the Pescara now contracts to a narrow ravine, enclosed by abrupt cliffs. 31 M. *Bussi.*

33 M. **Popoli** (*Locanda dell' America*, moderate; *Posta*), a town with 7100 inhab., situated at the junction of the roads from Pescara, Aquila, Avezzano, and Solmona, and commanded by the ruined castle of the *Cantelmi*, who were once masters of the place. A little above the town the *Gizio* and *Aterno* unite to form the Pescara; the former, coming from the S., flows through the beautiful valley of Solmona.

The train now traverses the richly cultivated valley, enclosed by the Majella on the E. and the mountains of the Lago di Fucino on the W. The strong, racy wine of the district is much esteemed.

36 M. *Pentima.* A short distance hence is the Cathedral of **S. Pelino* (keys kept by the canon at the village), an edifice of the 13th century. The architecture is very interesting, but the interior has unfortunately been modernised. Old pulpit. Chapel of St. Alexander of the 16th century.

On the lofty surrounding plain lie the ruins of the extensive ancient city of *Corfinium*, once the capital of the Pæligni. In B.C. 90 it was constituted the federal capital of the Italians during their struggle against the Romans for independence, and called Italica, but a few years later it had to succumb to the Romans. The arches of an aqueduct are the most conspicuous of the ruins.

Beyond (39½ M.) *Pratola*, a considerable place, the train passes the ancient cathedral of *S. Panfilo.*

42 M. **Solmona** (1568 ft.; omnibus to the town, 3 M., fare 40 c.; *Albergo delle Strade Ferrate Toscane*, moderate but indifferent; *Trattoria della Forchetta*, in the main street), with 15,900 inhab., the ancient *Sulmo* of the Pæligni, the birthplace of Ovid, who was much attached to this his 'cool home, abounding in water', as he calls it, is picturesquely situated, being commanded on two sides by mountains, and contains several mediæval buildings of architectural interest. The **Town Hall*, of the 16th cent., is a handsome Renaissance edifice with a strong leaning to the late-Gothic style; the façade is adorned with statues of popes. The palace of *Baron Tabassi*, in a side-street, and numerous others, most of them with Gothic windows, deserve examination. The church of *S. Maria Annunziata*, and the façades of the churches of *S. Francesco d'Assisi* and *S. Maria della Tomba*, though all more or less injured by the earthquake of 1803, are also interesting. The church of S. Francesco was built on the site of an older church, a Romanesque portal of which, opposite the above-mentioned hotel, is still preserved, and serves as an entrance to the meat-market. Many of the buildings destroyed by the earthquakes of 1803 and 1804 still lie in ruins.

The *Monte Amara* (p. 188) may also be ascended from Solmona. A good mule will carry the traveller all the way to the top. The route is by *Pacentro* and *Campo di Giove* (3-4 hrs.), whence the summit is reached

in 5 hrs. more. The start from Solmona should be made very early, if possible even before sunrise.

About 16 M. to the S.W. of Solmona lies *Scanno*, reached on a mule in about 6 hrs. The picturesque route passes several villages, and then ascends the wild and rocky ravine of the *Sagittario*. The latter part of it skirts the lake of Scanno. The women of Scanno wear a peculiar costume.

48 M. *Raiano*. The line now turns to the N.W. (views chiefly to the right), and follows the picturesque valley of the *Aterno*, which is enclosed by lofty mountains. The train passes several unimportant villages, traversing three tunnels and running sometimes at a dizzy height above the stream. Numerous caverns have been discovered in the rocks. — 53 M. *Molina;* 56 M. *Acciano*. The train now ascends a steep gradient through a narrow ravine. 59 M. *Beffi*, with a large castle (to the left); 62 M. *Fontecchio*, picturesquely perched high amid the rocks to the right; 65 M. *Fagnano-Campana*. — The valley now expands. 69 M. *S. Demetrio*; 74 M. *Paganica*.

79 M. **Aquila.** — The *Station* lies at some distance from the town; omnibus up to the town 60 c., down to the station 50 c.

Hotels. Albergo del Teatro Nuovo, tolerably comfortable; Sole, both moderate, R. 1-1½ fr. — Caffè adjoining the Alb. del Teatro Nuovo.

Aquila (2398 ft.), founded by Emp. Frederick II. about 1240 as a check on papal encroachments, destroyed by Manfred in 1259, and rebuilt by Charles I., now the capital of the province of the same name, with 17,600 inhab., spacious streets, and handsome palaces, is the most attractive and interesting town in these provinces. It enjoys a pure and healthy atmosphere owing to its lofty situation, and is commanded by the Gran Sasso d'Italia (p. 191), which rises abruptly to a height of 6000 ft.

From the Piazza del Palazzo, on the left side of which is the post-office, the Strada del Princ. Umberto to the right leads to the Corso, which we follow in a straight direction to the church of *S. Bernardino di Siena*. The *Façade was executed with great artistic taste in 1525-42 by *Cola dell' Amatrice*. In the interior, on the right, is the *Monument of the saint, decorated with arabesques and sculpture, executed by *Silvestro Salviati* in 1505. The 1st Chapel on the right contains a Coronation of the Virgin and a Resurrection by *della Robbia*.

From S. Bernardino we descend a flight of steps and, passing through the Porta di Collemaggio to the left, arrive in 5 min. at the opposite monastery of *S. Maria di Collemaggio*. The Romanesque *Façade, inlaid with coloured marble, consists of three portals and three corresponding rose-windows. The niches of the principal portal contain several statuettes of saints. Contiguous to the church is an ancient and remarkably small clock-tower. Interior gaudily modernised. To the left is the *Chapel of Celestine* (keys at the Municipio). Celestine V. was elected pope in 1294. His life and acts have been represented in a series of pictures by the Celestinian monk *Ruter*, a pupil of Rubens.

The handsome **Town Hall* in the Corso Vittorio Emanuele contains, in the passage and on the walls of the staircase, a valuable collection of Roman inscriptions; also portraits of natives of the place who acted a prominent part in the history of Italy in the 16th and 17th centuries. Several pictures of the old Aquilan school, most of them restored, will interest the connoisseur.

The **Palazzo Torres*, below the Piazza Grande, contains a picture-gallery with an admirable *portrait of Cardinal Torres by *Domenichino;* Stoning of St. Stephen by the same master, on copper; Eucharist, by *Titian*, on marble. The *Palazzo Dragonetti* also contains pictures, the best by *Pompeo d' Aquila* of the 16th cent.

Ascending the Corso, a gate on the right leads us to the *Citadel*, a massive square edifice with low round towers, constructed by a Spaniard in 1543 under Charles V., surrounded by a moat. This point affords the best view of the Gran Sasso, the town, and the mountainous environs. (Application for admission must be made to an officer.)

Between Aquila and the hill of S. Lorenzo, Braccio Fortebraccio da Montone, the dreaded rival of Sforza, was defeated and wounded by the united armies of Queen Johanna II. of Naples, Pope Martin V. and the Duke of Milan, commanded by Jacopo Caldora, on 2nd June, 1424; and three days later he died of his wound.

About 3 M. to the E. is the village of *S. Vittorino* on the *Aterno*, occupying the site of the celebrated ancient Sabine town of *Amiternum*, where the historian *Sallust* was born. On an eminence which was once crowned by the ancient Arx, or citadel, stands an old tower with inscriptions and sculptures built into the walls. At the foot of the hill are remains of a theatre, an amphitheatre, and other buildings of the imperial epoch, where antiquities are frequently found.

A new road leads from Aquila through the Aterno valley, the wild passes of *Mte. San Franco*, the ravine of *Totta*, by *Senariccia*, and then on the left bank of the Vomano to (47 M.) *Teramo* on the Tordino (p. 179).

The Ascent of the Gran Sasso d'Italia, $1^1/_2$ day there and back, is most conveniently undertaken from Aquila. Information is kindly given by some of the members of the Italian Alpine Club, whose addresses may be procured of the Sindaco, or at the Casino. (Letters of introduction desirable. Simplice and Carbone are good guides.) We drive in $2^1/_2$ hrs. to *Assergi*, ride thence (mule 4-5 fr.) in 3 hrs. to the *Campo Periculo*, where a refuge-hut is being built, and ascend thence to the summit on foot in $2^1/_2$-3 hrs. The **Gran Sasso d'Italia**, or *Monte Corno* (9816 ft.) is the highest peak of the Apennines. In formation it resembles the limestone Alps of Switzerland. The view is strikingly grand, embracing the Tyrrhenian Sea, the Adriatic, the rocky Dalmatian coast, and the whole of Central Italy.

From Solmona to Caianiello *(Naples)*.

80 M. Diligence once daily in 10 hrs., starting from Solmona in the evening, from Caianiello in the morning. At Caianiello it corresponds with the quick train to Naples. — From Solmona to *Castel di Sangro*, 25 M., two-horse carr. 12 fr.

The road traverses the plain as far as (5 M.) *Pettorano*, and then ascends in long windings to *Rocca Valloscura*, a village situated in a rocky ravine. Beautiful retrospects of the valley of Solmona.

After a farther ascent we reach the culminating point (4200 ft.) of the road, the *Piano di Cinquemiglia*, a table-land enclosed by mountains, and of the extent indicated by the name. In winter it is frequently rendered impassable by snow for several months, and in summer the temperature is generally low. Beyond this plain the road inclines to the left, and *Rivisondoli* becomes visible. It then leads to the right past *Roccarasa*, $2^1/_2$ M. beyond which it descends by long windings to the valley of the *Sangro*, the ancient *Sangrus*. The village to the left is *Rocca Cinquemiglia*. We now cross the river to —

Castel di Sangro (*Hôtel du Commerce*, in the Piazza), on the right bank of the broad and turbulent Sangro, picturesquely situated at the foot of lofty mountains. Except the old church of *S. Nicola* by the bridge, and the ruins of a castle, the place contains nothing noteworthy.

Diligence hence every evening to (35 M.) *Lanciano* (p. 180).

From Castel di Sangro to Isernia, 22 M. (diligence in 5 hrs., fare 6 fr.). The road ascends the heights which separate the valley of the Sangro from that of the *Vandra*, a tributary of the Volturno. Picturesque view from the summit; to the left, below, the town of *Forli* is visible. The road then descends by the villages of *Rionera* and *Vandria*, crosses the valley, and ascends a second chain of hills. The summit commands a survey of the extensive valley of the Volturno and Isernia.

Isernia *(Locanda di Pettorossi)*, the ancient *Æsernia* of the Samnites, formerly important on account of its secure position on an isolated eminence, is now a closely built, dirty town, consisting of one long main street. A few Roman antiquities are seen near S. Pietro and elsewhere; and there are fragments of the ancient walls in the polygonal style. In the autumn of 1860 a successful insurrection of the Bourbonists, characterised by many excesses, took place here, but was soon put down by Cialdini.

Archæologists may from this point visit the ruins of the ancient Samnite *Bovianum* (a theatre and temple), near *Pietrabbondante*. Road to *Pescolanciano* 9 M., corricolo 6 fr.; thence a bridle-path in 2 hrs.

From Isernia diligence daily to *Campobasso* (p. 181) by *Boiano*, the ancient *Bovianum Undecimanorum*. One-horse carr. from Isernia to Venafro 6 fr.

From Isernia to the railway-station of Caianiello, 31 M. The road at first traverses a hilly district, passing *Macchia* on the right, and then enters the valley of the *Volturno*, which it crosses. It traverses the broad valley on the right bank, and (15 M.) reaches *Venafro*, the ancient *Venafrum*, a small town rising on a hill and commanded by a ruined castle. The road continues to skirt the mountains; the Volturno at length turns to the S., and we soon reach the small village of *Caianiello* (poor inn, not suitable for spending the night), a station on the railway from Rome to Naples.

From Caianiello to *Naples*, see R. 1.

16. From Terni to Aquila in the Abruzzi.

About 56 M. DILIGENCE twice daily in 10 hrs., fare 13 fr. Those who wish to visit the falls of Terni and catch the diligence above them, should start about 2½ hrs. before it, taking care to reach the top not later than ¾ hr. after the coach has left Terni.

This route, replete with very picturesque scenery, traverses the mountainous district in the centre of Italy. The road crosses the *Nera* just outside the gate of Terni, and begins to ascend at a point (1½ M.) where a narrower road diverges on the left to *Papigno* and the **Cascate delle Marmore* (falls of the Velino). At the top of the hill, about 4½ M. from Terni, a footpath leads to the left to the uppermost fall (comp. *Baedeker's Central Italy*). The road then traverses a mountainous and wooded district on the left bank of the *Velino*. Where it reaches the plain of Rieti, it describes a long curve at the foot of the heights, as far as the point where the mountains approach the river (a short cut, available in dry weather only, leads straight across the plain). The road now crosses the Velino by the *Ponte di Terria*, to the left of which is the influx of the *Turano*, and follows the right bank to (3 M.) Rieti.

Another road, a little longer, but far more picturesque, diverges from the height above the waterfalls to the left and crosses to the right bank of the river. It soon reaches the beautiful mountain-lake of *Piedilugo* and leads along its spacious bays to the village of the same name, this being the shorter half of the route. The remaining part traverses mountain and forest till it reaches the plain of Rieti, where it crosses the *Fiumarone*, a tributary of the Velino, fed by several small lakes. On the right is the lake of *Ripa Sottile*, on the left that of *Capo d'Acqua*.

Rieti *(Campana; Caffè d'Italia)*, on the right bank of the Velino (16,400 inhab.), the ancient *Reate*, was once a settlement of the Umbri, and subsequently the capital of the Samnites, but no traces of the ancient city remain save a few inscriptions preserved in the town-hall. The cathedral, dating from 1456, contains a S. Barbara by *Bernini*, and the monument of Isabella Alfani by *Thorvaldsen;* fine view in front of the edifice. Near Rieti is a beetroot sugar manufactory, where the attempt was first made to introduce this branch of industry into S. Italy.

From Rieti to Rome diligence daily at 9 a. m. viâ *Poggio Mirteto* to *Passo di Correse*, a station on the line from Orta to Rome; and thence by railway.

Excursions may be made from Rieti to the picturesque mountain scenery of the *Central Apennines*, though not unattended by difficulties on account of the indifferent character of the inns and roads. Thus to *Leonessa*, 19 M. distant, erected in a lofty mountain ravine about the year 1252; thence to (9½ M.) *Cascia*, said to be the ancient seat of the Casci, or aborigines of the district; 7 M. farther to *Norcia*, the ancient *Nursia*, nearly destroyed by an earthquake in 1857, with walls of great antiquity, birthplace of Vespasia Pollia, mother of the emperor Vespasian, whose family monuments were situated at *Vespasia*, 7 M. distant. St. Benedict and his sister Scholastica were also natives of Nursia.

From Norcia mountain-roads lead to Spoleto and Ascoli Piceno (p. 179). The return route may also be accomplished by *Accumoli* and *Città Reale* through the valley of the Velino to *Antrodoco*, or by *Accumoli*, *Amatrice*, and *Montereale* to *Aquila* (p. 190).

From Rieti to Antrodoco (20 M.) the road winds upwards

through a picturesque district in the valley of the Velino. Near *Casotta di Napoli* is the hill of *Lesta*, with traces of very ancient fortifications, said to have once been the capital of the fabled aborigines. *Cittaducale*, 5½ M. from Rieti, founded in 1308 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. The country between this point and Antrodoco is remarkably picturesque; the mountains are clothed with forest, and their lower slopes with vineyards and olives.

About 4½ M. from Cittaducale the road passes the *Sulphur Baths of Paterno*, the ancient *Aquae Cutiliae*, which were regularly frequented by Vespasian, and where he died in A.D. 79. The *Pozzo di Latignano*, the ancient *Lacus Cutiliae*, was regarded by Varro as the central point ('umbilicus') of Italy. The ancient Via Salara here ascended the valley of the Velino by Ascoli to *Atri*, the Roman *Hadria*.

Antrodoco, Lat. *Interocrea*, beautifully situated on the Velino, is commanded on the N. E. by the lofty *Monte Calvo*; on the hill is the ruined castle of the Vitelli. The road to Aquila, 20 M. distant, leads through a defile, enclosed by mountain and forest, which has frequently been defended with success in warlike periods. The scenery is fine the whole way. The valley becomes very narrow. After 4 M. we reach the watershed between the Tyrrhenian Sea and the Adriatic. The road passes *Rocca di Corno* and descends into the valley of the *Aterno*. *Aquila* (p. 190), on a hill opposite us, at length comes in sight.

17. From Aquila to Avezzano and Roccasecca *(Naples)*.

From Aquila to Avezzano, about 35 M., a new road; diligence daily in 7 hrs. (in the reverse direction 8 hrs.). — From Avezzano to Roccasecca, about 42½ M.; diligence twice daily in 10 hrs. These diligences correspond with the trains of the Rome and Naples railway, and the hours of starting vary.

The road leaves Aquila by the Porta Romana, descends into the valley of the Aterno, crosses the railway, and ascends gradually through vineyards. Beyond *Ocre* it passes through a grove of oaks. Looking back, we obtain a beautiful view of Aquila and the Gran Sasso; farther on we observe the Majella to the S.E. Numerous villages lie scattered over the surrounding slopes. We at length reach the lofty plain, and then (16 M.) *Rocca di Mezzo*, a miserable village, where horses are changed. The road is level for some distance; it then ascends and crosses the summit of the pass (3½ M. from Rocca), not far from *Ovindoli*, a village picturesquely commanded by a ruined castle.

The road now descends rapidly in windings, commanding an admirable *View of the plain of the Lago di Fucino. The castle of

Celano next comes in sight, and then the town itself, which we reach in $^3/_4$ hr. more.

Celano, a town with 7100 inhab., is beautifully situated on a hill, and from it the Lago di Fucino is sometimes called *Lago di Celano*. The *Castle* (*View), erected in 1450, was once occupied by the unfortunate Countess Covella, who was taken prisoner by her son Rugierotto. She was soon restored to liberty, but in 1463 her domains were bestowed by Ferdinand of Arragon upon his son-in-law Antonio Piccolomini, Duke of Amalfi, and nephew of Pius II. Celano was the birthplace of Thomas of Celano (d. 1253), the supposed author of the celebrated requiem, 'Dies iræ, dies illa'.

The now drained **Lago di Fucino** (2181 ft.), the ancient *Lacus Fucinus*, was once 37 M. in circumference and 65 ft. in depth. Owing to the want of an outlet, the surface of the lake was subject to great variations which were frequently fraught with disastrous results to the inhabitants of the banks. Attempts were therefore made to drain the lake in ancient times, but it was only very recently (in 1875) that this object was finally accomplished.

The earliest sufferers from the inundations were the ancient Marsi, in consequence of whose complaints Cæsar formed the project of affording a permanent remedy for the evil, but the work was not begun till the reign of the Emp. Claudius. The bottom of the lake lies about 80 ft. above the level of the Liris at Capistrello, and the plan was to construct a tunnel, or *emissarius*, through the intervening Monte Salviano. No fewer than 30,000 men were employed in the execution of the work during eleven years. This was the most gigantic undertaking of the kind ever known before the construction of the Mont Cenis tunnel. The length of the passage was upwards of $3^1/_2$ M., and for about $1^3/_4$ M. of that distance it was hewn in the solid rock. The transverse measurement of the tunnel varied from 4 to 16 sq. yds., and in other respects also the work was entirely destitute of uniformity. The greatest depth of the tunnel below the surface of the earth was 298 ft., and 33 shafts were constructed for the admission of air and the removal of rubbish. With a view to inaugurate the completion of the work, A.D. 52, Claudius arranged a sanguinary gladiatorial naval contest, which was attended by a vast concourse of spectators, but it was found necessary to deepen the tunnel, and it was again opened with renewed festivities, as Tacitus records (Ann. 12, 57). Ancient writers stigmatise the work as an entire failure, but their strictures are not altogether well founded, for it was obviously never intended to drain the whole lake, but merely to reduce it to one-third of its original size. Serious errors had, however, been committed in the construction of the tunnel, and especially in that of the channel which conducted the water to the emissarius. Claudius died in 54, and nothing farther was done in the matter. Trajan and Hadrian partially remedied the defects, but the channel and the emissarius itself afterwards became choked up. Frederick II. attempted to re-open the tunnel, but the task was far beyond the reach of mediæval skill. After the year 1783 the lake rose steadily, and by 1810 it had risen upwards of 30 ft. Efforts were now made under the superintendence of Rivera to restore the Roman emissarius, but under the Bourbon régime there seemed little prospect that the task would ever be completed. In 1852 the government was accordingly induced to make a grant of the lake to a company on condition that they would undertake to drain it, and the sole privilege was soon afterwards purchased from them by Prince Torlonia of Rome. M. de Montricher, a Swiss, the constructor of the aqueduct of Marseilles (d. at Naples in 1858), and his pupil Bermont (d. 1870), and subsequently M. Brisse conducted the works. The difficulties encountered were pro-

digious, and the natives were frequently heard to indulge in the jest, 'o Torlonia secca il Fucino, o il Fucino secca Torlonia'. In 1862, however, the emissarius was at length re-opened. It is an extension of the Roman work, but longer and wider, and constructed with the utmost care. It is nearly 4 M. long, and a transverse section measures about 21 sq. yds. The beginning of it is marked by a huge lock, erected in a massive style. This is the outlet of the channel which is intended to keep the lowest portions of the basin drained. A broad road, about 35 M. in length, runs round the reclaimed land (36,000 acres in extent), which is converted into a vast model farm, colonised by families from the prince's different estates.

The road traverses the old bed of the lake and next reaches Avezzano, a drive of 1 hr. from Celano.

Avezzano (*Locanda d'Italia*, tolerable), with 6300 inhab., possesses a château built by the Colonnas and now belonging to the Barberini, and a few inscriptions at the Tribunale. It is a good starting-point for a number of excursions, and particularly for a visit to the reclaimed Lago di Fucino. (Marco Fiorano is a good vetturino.)

An excursion to *Luco*, 6 M. from Avezzano, will afford the traveller a good opportunity of inspecting the drainage operations. He should drive to the entrance of the new outlet, and get the custodian to conduct him thence to the ancient emissarius. — **Luco**, now an uninteresting place, was the *Lucus Angitiae* of the ancients, and was called after a temple of the goddess of that name. The site of the temple is now occupied by the venerable Benedictine Church of *S. Maria di Luco*, situated on the N. side of the village, and dating from the 6th or 7th cent. Extensive remains of walls in the polygonal style mark the boundary of the Temenos, or sacred precincts of the temple. Fine view hence, as well as from all the hills around the lake.

On the E. bank of the lake lies the village of *San Benedetto*, on the site of *Marrubium*, the ancient capital of the Marsi, extensive remains of which are still to be seen.

To the N. of the lake, rising abruptly from the plain, is situated the double-peaked *Monte Velino* (8202 ft.), visible from Rome. At its base, 4 M. from Avezzano, lies the village of *Albe*, the ancient *Alba Fucentia*. It lay on the confines of the territories of the Vestini, Marsi, and Æqui, and having received a Roman colony of 6000 souls, B.C. 303, it became the most powerful Roman stronghold in the interior of Italy. It occupied three contiguous groups of hills. On the W. side a triple wall in the polygonal style is still extant, while in the plain rises a vast tumulus. Remains of the *Via Valeria*, which led from Tivoli to Corfinium by Alba, of an amphitheatre, etc., are also traceable. The most important monument of antiquity, however, is the *Temple, which has been converted into a church of *S. Pietro*, with eight Corinthian columns of marble in the interior. Fine view of the valley.

From Avezzano to Tagliacozzo, 10½ M., diligence once daily. The road passes *Scurcola* (fine view from above the old castle) and the *Campi Palentini*, where, on 26th Aug. 1268, the young Conradin of Hohenstaufen, the last scion of that illustrious imperial house, was defeated, after a most gallant resistance, by Charles I. of Anjou, who on the advice of the aged Chevalier Alard de St. Valery had placed part of his army in an ambuscade. Charles afterwards caused the beautiful, but now ruined church of *S. Maria della Vittoria* (¼ M. from Scurcola, to the right of the road) to be erected on the spot by Niccolò Pisano, a Madonna from which is still preserved in the church of S. Maria at Scurcola.

Tagliacozzo (*Trattoria* by the gate, on the left) lies on the margin of a deep ravine from which the *Imele* emerges. The sources of the Liris near Cappadocia may be visited hence on foot in 1½ hr.

From Tagliacozzo a horse or mule (6-7 fr.) may be taken to (1 hr.) *Rocca di Cerro*, (2½ hrs.) *Carsoli* (Locanda Stella), the ancient *Carseoli*,

with an ancient castle, and (1½ hr.) *Arsoli*, all of which lie on the ancient Via Valeria. From Arsoli a carriage-road leads by *Vicovaro* to *Tivoli*, 12 M. (carr. with one horse 7-8 fr.).

The drive from Avezzano to Roccasecca through the valley of the Liris (to Sora in 5 hrs.) is one of the most attractive in Italy. The road traverses the Monte Salviano, and reaches (7 M.) *Capistrello*, where the emissarius of the Lago di Fucino issues from the mountain. It then follows the left bank of the Liris. On a height on the right bank lies (4 M.) *Civitella Roveto*, the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. Then, to the left, *Città d'Antino*, the *Antinum* of the Marsi, with several relics of antiquity. To the right of the river lies *Morino*, whence the beautiful waterfall of *Lo Schioppo*, 5 M. distant, may be visited. Beautiful oak and chestnut woods are seen in every direction.

A charming mountainous district is now traversed, and we next reach (about 18 M. from Roveto) the town of —

Sora (*Liri*, *Hotel di Roma*), with 12,400 inhab., situated in the plain, on the right bank of the Liris, which flows in the form of a semicircle round the crowded houses of the town. The Romans wrested the place from the Volsci, and founded a powerful colony here, B. C. 303. The cathedral stands on ancient substructions. On the precipitous rock above the town are remains of polygonal walls, belonging to the ancient Arx, and also traces of mediæval castles. The town was the native place of several celebrated men, and the residence of others (the Decii, Attilius Regulus, the orator Q. Valerius, L. Mummius, etc.). The learned Cardinal Cæsar Baronius was born at Sora in 1538, and died at Rome in 1607 as librarian of the Vatican. Sora forms, as it were, the key of the Abruzzi.

The road from Sora to Isola, 6 M., traverses the well cultivated valley, following the left bank of the river. The abundance of water here imparts a freshness and charm to the scenery which are rarely met with in warm climates. To the left the *Fibreno* falls into the Liris.

In the former stream, near its mouth, lies the *Isola S. Paolo*, on which a monastery was founded by the Benedictine S. Domenico Abbate, a native of Foligno. Hildebrand, afterwards Pope Gregory VII., was once a monk here. The island is also supposed to be the *Insula Arpinas*, the birthplace of Cicero, the scene of his dialogue 'de legibus'. The dilapidated abbey-church is said to have been constructed on the ruins of the illustrious orator's villa. The latter was erected by his grandfather, and embellished by his father, who devoted his leisure to the study of science here, and it was therefore a favourite retreat of Cicero himself, and is described by him in his treatise De Leg. 2, 3. In the reign of Domitian the villa belonged to the poet Silius Italicus. The Liris was crossed by an ancient bridge above the island, the '*Ponte di Cicerone*', one of the three arches of which is still standing.

In the neighbourhood are several manufactories, chiefly of paper *(cartiera)*, surrounded by well-kept gardens. The most important of these is the *Cartiera del Fibreno*, founded by

M. Lefevre, a Frenchman, now Count of Balzorano. The gardens connected with it contain the picturesque waterfalls (Le Cascatelle) of the Liris and the Fibreno. The cool water of the latter is praised by Cicero. From this point the road descends to —

Isola, a small town with 5900 inhab., which, as its name indicates, stands on an island in the Liris. It is sometimes called *Isola del Liri* to distinguish it from places of the same name. The two arms of the river here form two magnificent waterfalls, 80 ft. in height. That on the E. side, a view of which is obtained from the bridge as the town is entered, is a perpendicular fall, while the other and more picturesque cascade descends over an inclined plane about 160 yds. in length.

A road passing the paper-mills above Isola winds upwards to (2½ M.) **Arpino** (*Locanda della Pace*, near the Piazza, small, but clean), a finely situated town with 11,700 inhab., the ancient Volscian mountain-town of *Arpinum*, and celebrated as the native place of Marius and Cicero. The houses in which they were born are still pointed out to the credulous. The *Town Hall* in the Piazza is embellished with busts of Marius, Cicero, and Agrippa. A bombastic inscription here runs thus: 'Arpinum a Saturno conditum, Volscorum civitatem, Romanorum municipium, Marci Tullii Ciceronis eloquentiæ Principis et Cai Marii septies Consulis patriam ingredere viator: hinc ad imperium triumphalis aquila egressa urbi totum orbem subjecit: ejus dignitatem agnoscas et sospes esto'. The fountain to the right of the town-hall bears the cognisance of Arpino, consisting of two towers over which the Roman eagle hovers. Weavers and fullers are frequently mentioned in old inscriptions found here, and, according to Dio Cassius, Cicero's father belonged to the latter handicraft. Arpino was the native place of the well-known painter Giuseppe Cesari (1560-1640), more commonly known as the Cavaliere d'Arpino, whose house is still pointed out.

The town consists of four quarters. The western quarter ('civitas') lies on an abrupt eminence, connected with the town by a narrow isthmus. This was the site of the ancient Arx. On the summit stands a small octagonal church, which commands a beautiful view. The town itself rises on the slope of a still higher hill. The greater part of the ancient wall, consisting of large irregular blocks of stone, broken at intervals by mediæval round towers, is still preserved, and may be traced throughout its whole extent. The ascent should be made on the N. side. On the hill lies the *Città Vecchia*, or old town. In the wall here is the *Porta dell' Arco*, a remarkable gateway with a pointed arch.

From Arpino to Roccasecca is a drive of 2½ hrs.; two-horse carr. 6 fr.

From Isola to Roccasecca, 13 M. The road continues to follow the left bank of the river. To the right is the loftily situated town of *Monte San Giovanni*. To the left lies *Fontana;* then *Arce*, and *Rocca d'Arce*, the ancient *Arx Volscorum*, in a strikingly picturesque situation.

From *Roccasecca* to *Naples*, see p. 3 *et seq.*

18. From Foggia to Brindisi and the Apulian Peninsula.

Railway to *Brindisi*, 146 M., in 4½-6½ hrs.; fares 26 fr. 45, 18 fr. 50, 10 fr. 60 c. (comp. p. 178). — From Brindisi to *Otranto*, 54 M., in 3¼ hrs.; fares 9 fr. 75, 6 fr. 85, 3 fr. 90 c.; only two through-trains daily. — Excursions in the country are usually made here in two-wheeled *Sciarrabà's*

(a corruption of the French 'char-à-bancs'), resembling the Neapolitan corricolo's. The average charge per day is 6-7 fr., fee included, and the average journey 30-35 M.

Foggia, see p. 181. On the right lies an extensive plain, the *Tavoliere di Puglia*. Beyond it, to the S., rises *Mte. Vulture* near Melfi (p. 184).

12½ M. *Orta Nova*. 22 M. *Cerignola*, with 26,100 inhab., uninteresting. Route to (10½ M.) Canosa, see below. The surrounding plain is richly cultivated, but entirely destitute of trees, which generally form an important feature in Italian fields and enhance the beauty of the landscape. Cotton-plantations begin here. 32½ M. *Trinitàpoli*. The train then crosses the *Ofanto*, the ancient *Aufidus*, the last river of the E. coast, with banks covered with underwood. Between two ranges of hills to the right lies the broad plain on which the battle of Cannæ was fought (see below).

42½ M. **Barletta** *(Locanda di Ettore Fieramosca)*, a seaport-town with 30,200 inhab., picturesquely situated, contains a number of well-built houses and churches. The market-place is adorned with a bronze statue 14 ft. in height, said to represent the Emp. Heraclius (according to others Theodosius), and to have been found in the sea. The Cathedral of *S. Maria Maggiore* contains the tomb of a Count of Barbi and Mühlingen (d. 1566), with a German inscription. *S. Andrea* and *S. Trinità* possess several ancient pictures. The extensive *Castello* dates from the time of Charles V.

In the wars between Louis XII. and Ferdinand the Catholic, Barletta was defended in 1503 by Gonsalvo da Cordova and besieged by the Duke of Nemours. During the siege, among other encounters, a combat took place in the vicinity (between Andria and Corato) between thirteen on each side of the most valiant knights of Italy and France, conducted respectively by Colonna, and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

Canosa (*Albergo Genghi*, bad), with 16,200 inhab., on the slope of a hill, lies 14 M. inland. Of the ancient *Canusium*, once a prosperous town, a gate (Porta Varrense, on the road to Cerignola), ruins of an extensive amphitheatre, and other relics still exist. Numerous painted vases, golden trinkets, etc., have been discovered in the neighbourhood. The principal church of *S. Sabino*, with several small domes, contains a pulpit and episcopal throne in marble and a number of antique columns; its pavement is now several feet below the level of the street. In an adjacent court is the tomb of Bohemund (d. 1111), son of Rob. Guiscard, one of Tasso's heroes. Extensive olive-plantations in the neighbourhood, which, like the whole district of Apulia, also yields excellent wine.

About 4 M. to the N.E. of Canosa, on the right bank of the Aufidus (Ofanto), towards the coast, once lay *Cannae*, where the Romans were signally defeated by Hannibal, B. C. 216. The Roman army, under the Consuls Lucius Æmilius Paullus and Caius Terentius Varro, consisted of 80,000 foot and 6000 horse, that of Hannibal numbered 40,000 foot and 10,000 horse. After various changes of position the two armies engaged on the right bank of the Aufidus, the right wing of the Romans and the left wing of the Carthaginians leaning on the river. The Gallic and Spanish legionaries opened the battle by a successful attack on the Carthaginian centre, but Hasdrubal, at the head of the Carthaginian cavalry on the right wing, quickly put the Roman horse to flight, and then attacked the legions in the rear. Scarcely a single Roman foot-soldier escaped, 70,000 being left on the field, including Æmilius Paullus the Consul, and 10,000 being taken prisoner. Hannibal lost only about 6000 men. — In 1019 an

Apulian and Norman army under Melo of Bari was defeated at Cannæ by the troops of the Greek prefect Basilius Bugianus. In 1083 Cannæ was taken and destroyed by Robert Guiscard.

From Canosa a road leads to (14 M.) the well-built town of **Andria** (*Locanda di Milone*, near the road to Trani, tolerable), with 36,700 inhab., founded about 1046, once a favourite residence of the Emp. Frederick II., whose second wife Isabella of Jerusalem died here in 1228, after having given birth to a son (Conrad), and was interred in the interesting old cathedral. His third wife, Isabella of England, who died at Foggia in 1241, was also interred in the cathedral of Andria, but the monuments of these empresses have long since disappeared, having been destroyed by the partizans of Anjou. On the *Porta S. Andrea*, or *dell' Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: *Andria fidelis nostris affixa medullis*, etc. The old church of *S. Agostino* and the adjoining convent belonged to the Teutonic Order during the sway of the Hohenstaufen. Andria is 7½ M. from Barletta (diligence twice daily in 1 hr., fare ½ fr.), and the same distance from Trani.

To the S. of Andria, on the summit of the pyramidal *Murgie di Minervino*, are the ruins of the conspicuous and imposing **Castello del Monte*, erected by Frederick II. who frequently resided here. This height commands a beautiful *View of the sea, the valley of the Ofanto, Monte Vulture, etc. A bridle-path (9½ M.) ascends to it from Andria. — From Castello del Monte a road leads to (9½ M.) the town of *Corato* (28,900 inhab.), which is also reached by another road from Andria (9 M.). On the road from Andria, about two-thirds of the way to the latter, a modern monument called *l'Epitafio*, in a field by the road-side, marks the spot where the above-mentioned encounter between Colonna and Bayard took place. From Corato to Ruvo, 3 M., see p. 201.

The line now skirts the coast. The country is luxuriantly fertile, and is chiefly famous for large olive-plantations yielding the finest quality of salad oil. The district where this is produced extends only from Barletta and Canosa, past Bari, to the neighbourhood of Mola (p. 202). The culture of the olive is very profitable, but the yield is extremely fluctuating. A first-rate crop, though very rare, sometimes realises a price equal to the value of the whole estate.

50½ M. **Trani** (*Albergo della Stella d'Italia*, new; *Alb. delle Puglie; Due Mori*), with 25,900 inhab., is a well-built seaport. The loftily situated **Cathedral*, built about 1100, still possesses a Romanesque portal and beautiful bronze doors of 1175. Interior barbarously modernised. The interesting *Castello* is now used as a prison. Several synagogues afford an indication of the former prosperity of the place and of its importance at the time of the Crusades. The pretty 'Villa', or public gardens, on the coast, contains two well-preserved milestones from the Via Trajana, which led from Benevento to Brindisi by Canosa, Ruvo, Bari, and Egnatia. Excellent wine (*Moscado di Trani*) is produced in the neighbourhood.

55½ M. *Bisceglie*, pop. 22,600, with the ruins of a Norman fortress and handsome villas.

61 M. *Molfetta* (28,600 inhab.), beautifully situated, an episcopal see, was once in commercial alliance with Amalfi. After the death of Johanna I. her husband Otho, Duke of Brunswick, was confined in the castle here until released by Charles of Durazzo in 1384.

From Molfetta to Ruvo, 11 M., viâ *Terlizzi* (omnibus). **Ruvo** (*Giov. Nanni*, tolerable), with 16,600 inhab., the ancient *Rubi*, is famous for the numerous and beautiful vases found in the Apulian tombs in its environs, and now among the chief treasures in the Museum of Naples. The tombs have since been covered up again. Collection of *Giov. Jatta* worthy of a visit.

65 M. *Giovinazzo*, said to have been founded by the inhabitants of Egnatia (p. 203), on the destruction of the latter. 69½ M. *S. Spirito* and *Bitonto*. The latter, situated 4 M. to the W., a town with 26,000 inhab., manufactures salad-oil in large quantities. The interesting cathedral contains several tombs of the 17th century.

77 M. **Bari.** — **Hotels.** *Albergo del Risorgimento, R., L., & A. 2½ fr., bargaining necessary; Alb. Cavour, with trattoria, R. 1½ fr. — *Cafés Risorgimento* and *Stoppani*, both in the Corso Vitt. Emanuele. — *Beer*, etc., at *Orsola Caflisch's* and the *Birreria del Bolognese*, both in the Corso Vitt. Emanuele.

Cabs into the town, or per drive, 50 c., after dusk 70 c.; with two horses 70 or 90 c.

Steamboats. Vessels of the *Società Florio* leave for Brindisi and the Piræus on Tuesdays, and for Tremiti, Ancona, Venice, and Trieste on Mondays. Also steamers of the *Soc. Bari*, *Soc. Puglia*, etc., to Genoa and Marseilles.

Bari, the ancient *Barium*, which is still, as in the time of Horace, well supplied with fish ('Bari piscosi mœnia'), a seaport, and the capital of a province, with 54,100 inhab. ('commune'), is the most important commercial town in Apulia. It is one of the most ancient bishopries in Italy, and is now the seat of an archbishop. In mediæval history it is frequently mentioned in as the scene of contests between Saracens, Greeks, and Normans, etc. In 1002 it was wrested from the Saracens by the Venetians. William the Bad destroyed the town in 1156, but William the Good sanctioned its restoration in 1169. Bari formed an independent duchy from the 14th cent. down to 1558, when it was united with the kingdom of Naples.

The Strada Sparano, containing the new *Ateneo*, leads from the station to the Corso Vittorio Emanuele, which runs from W. to E. and separates the closely built old town from the new town, or *Borgo*. On the W. the Corso ends in the Piazza Garibaldi, a square with a public garden in the middle; at the E. end is a garden laid out in 1878, beyond which is the *Old Harbour*, now used only by fishing-boats and other small craft. In the middle the Corso expands into the Piazza della Prefettura, which is bounded on the S. by the *Theatre*, the *Palazzo di Città*, and the *Tribunali* (the two last forming the wings of the theatre), and on the N. by the *Prefecture*. The theatre is named *Piccini*, after Gluck's rival, the composer of that name, who was born at Bari in 1728. Passing to the left of the prefecture we reach the *Castello* (now a prison), which was built in 1169 in the reign of William the Good, and afterwards repeatedly strengthened. The castello lies on the *New Harbour*, whence a fine view of Mte. Gargano is enjoyed in clear weather. Farther on is —

The cathedral of *S. Sabino*, originally a fine Gothic building, sadly modernised in 1745. Over the altar of S. Rocco is a picture by Tintoretto, and opposite to it one by Paolo Veronese. The lofty campanile resembles the Moorish tower of Seville. — Near the cathedral is the church of —

**S. Nicola*, begun in 1087 for the reception of the relics of the saint, which were brought from Myra in Lycia. The crypt was consecrated by Pope Urban II. in 1089; the church itself, a pillared basilica in an antique style, with numerous later additions, was finished by the Norman king Roger in 1139. On the exterior are tombstones erected to members of noble families of Bari, and to Byzantine pilgrims who died here. The interesting façade is embellished with statues of the Virgin, S. Nicola, and S. Antonio di Padova (17th cent.?).

The INTERIOR consists of nave and aisles with flat ceiling, borne by double rows of columns, with galleries over the aisles. The transverse arches in the nave did not form part of the original structure. In the N. aisle is the *Tombstone of Robert, Count of Bari*, 'protonotarius' of Charles of Anjou, who conducted the proceedings against the ill-fated Prince Conradin, and was afterwards assassinated by a nephew of Charles of Anjou on the very spot on which he had proclaimed the sentence (p. 41). He was a member of the Chiurlia family, resident at Bari. — To the right of the high altar is a Madonna with saints, by *Bartolommeo Vivarini* of Murano, 1476. — At the back of the choir is the *Tomb* (erected in 1593) *of Bona Sforza*, queen of Sigismund I. of Poland and last Duchess of Bari (d. 1558), with statues of St. Casimir and Stanislaus.

On the staircase leading to the CRYPT are some early Christian sarcophagus-sculptures representing Christ and the Evangelists (5th cent.?), which were perhaps brought from Mysia. — The crypt itself contains a silver altar with interesting *Alto-reliefs, executed in 1319 for the Servian king Urosius by *Ruggero dall' Invidia* and *Roberto da Barletta*, and restored in 1684 by *Dom. Marinelli* and *Ant. Avitabili* of Naples. Below the altar is the vault containing the bones of the saint, from which a miraculous fluid ('Manna di Bari'), highly prized by believers, is said to exude. The festival of the saint, on 8th May, is attended by thousands of pilgrims, chiefly from the Albanese villages.

The TREASURY contains a beautifully illuminated breviary of Charles II. of Anjou, the sceptre of the same monarch, and an iron crown, which is said to have been made at Bari in 1131 for the Norman Roger. Roger himself, Emp. Henry VI. and his consort Costanza, Manfred, and Ferdinand I. were all crowned with it in this church. — In 1271 Charles of Anjou presented the church with a colossal bell, which Manfred had intended for Manfredonia, but tradition reports that this giant was melted down and made into five smaller bells about the year 1394. The present bells date from 1578, 1713, and 1830.

The *Lion* in the Piazza, with the inscription 'custos justitiæ' on its collar, is the heraldic cognisance of Bari. — In the Istituto Tecnico, Strada Abate, is the new *Provincial Museum*, containing antiquities found in the vicinity.

Railway from Bari to Taranto, see R. 21.

84 M. *Noicattaro.* 89 M. *Mola di Bari* (12,600 inhab.), on the coast. 99 M. *Polignano a Mare* is situated on a lofty and precipitous rock, rising above the sea and containing several fine grottoes. The finest of these lies under the new town (entrance by a small

door in the old town; key at the house opposite). 102 M. *Monopoli*, the ancient *Minopolis*, with 20,700 inhab., the residence of an archbishop. The cathedral contains a St. Sebastian by Palma Vecchio. The tower of *S. Francesco* commands a fine view. In the direction of the sea there have recently been discovered several rock-hewn tombs, the contents of which are now in the museum at Bari (p. 202).

110½ M. *Fasano*, a thriving town with 15,400 inhabitants. On the coast between Monopoli and Fasano lies the ruined town ('la città distrutta') of *Egnatia*, the Greek *Gnathía*, now *Anazzo*, where a number of vases, ornaments, etc. have been found. The stones of the ancient walls have been nearly all removed by the peasants to build their cottages. The train now enters the province of Lecce or Otranto (*Terra d'Otranto*, the ancient Calabria, see p. 184). 123 M. *Ostuni;* 129 M. *Carovigno;* 139 M. *S. Vito d'Otranto.*

146 M. **Brindĭsi.** — *Gran Albergo delle Indie Orientali, built by the S. Italian railway company, on the quay, near the landing-place of the P. and O. steamers, R. 3, A. 1, L. ¾, déjeûner 3 fr. — Albergo d'Europa, in the street leading from the station to the (½ M.) harbour, kept by Michele Grapsa, a Greek, good and tolerably clean, R. and L. 2½ fr., A. 40 c.; Angleterre, very dirty, and Vittoria, both in the town, and in the Italian style. — *Caffè Triestino.* *Osteria, at the harbour, corner of the Strada Amena. — *Cab* from the station to the town ½ fr., after dusk 1 fr.

Steamboats. Those of the Peninsular and Oriental Company touch at Brindisi once weekly on their way to Alexandria, which they reach hence in about 82 hrs.; those of the Austrian Lloyd Co. also touch here on their route to Corfu, Syra, and the Piræus (comp. R. 46).

British Consul: *Mr. Lewis Joel*, Pal. Skirmunt, Piazza Sedile 9 (10-3).

Brindisi, with 13,800 inhab., the ancient *Brentesion*, or *Brundisium* (i. e. stag's head), a name due to the form of the harbour which encloses the town in two arms, was once a populous seaport, and the usual point of embarcation for Greece and the East.

Brundisium was a very famous place in ancient history. At an early period it was colonised by Tarentum, and subsequently by Rome, B.C. 245, and it formed the termination of the Via Appia, the construction of which from Capua was nearly coeval with the foundation of the colony. Horace's description (Sat. i. 5) of his journey from Rome to Brundisium, B.C. 37, in the company of Mæcenas, who wished to be present at the conclusion of a new alliance between Octavianus and Antony at Tarentum, is well known. At Brundisium the tragic poet Pacuvius was born, and here, in B.C. 19, Virgil died on his return from Greece (some ruins near the harbour being still pointed out to the credulous as the remains of the house where he expired). The town, when occupied by Pompey, B.C. 49, sustained a memorable siege at the hands of Cæsar, who describes the event in the first book of his Civil War. The fleets of the Crusaders frequently assembled in the harbour of Brundisium, but the place soon declined after the cessation of the crusades. It was subsequently destroyed by Lewis, King of Hungary, in 1348, and again by a fearful earthquake in 1458, which buried most of the inhabitants beneath its ruins.

In modern times Brindisi has again become the starting-point of the most direct route from Central Europe to the East, and bids fair to become an important station for the carrying trade. The extensive harbour, admirably sheltered from every wind, is undergoing improvement. The large steamers of the Peninsular and Oriental

Co., etc., are enabled to enter and lay to at the quay itself. The N. arm of the harbour, which once bounded the town and extended far into the land, was productive of malaria, owing to its muddy condition, and is now dried up. The entrance to the harbour is divided into two channels by an island. In order to prevent the harbour from becoming filled with sand, the N. channel has recently been closed by means of a substantial bulwark of solid stone. The quarantine establishment and a small fort are situated on the island. The fort may be visited by boat (in $^1/_2$ hr.), and a fine view enjoyed from the top, and the trip may be extended to the breakwater (in all $1^1/_2$-2 hrs., fare $1^1/_2$ fr.).

On a slight eminence by the quay rises a lofty unfluted column of Greek marble, with a highly ornate capital, representing figures of gods. Near it are the remains of a second. The former bears an unfinished inscription, containing mention of a Byzantine governor named Spathalupus, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. These columns are supposed once to have marked the termination of the Via Appia; but it is more probable that they belonged to an honorary monument of the Byzantine period, like the column of Phocas at Rome. The other relics of antiquity are insignificant. — The *Castello* with its massive round towers, founded by the Emp. Frederick II., and strengthened by Charles V., is now a bagno for criminals condemned to the galleys. The remarkably picturesque remains of the circular church of *S. Giovanni*, destroyed by an earthquake in the 11th cent., with colonnades, and decorated with frescoes, are still preserved, and will probably be converted into a museum. In the *Cathedral* the nuptials of Frederick II. with Isabella of Jerusalem were solemnised in 1225. Several thousands of the participators in the Crusade of 1227 perished here. Brindisi possesses a public library, presented by a Bishop de Leo, a native of the place. The environs are fertile, but malarious.

From Brindisi to Taranto (p. 213), 24 M., a good road (one-horse carr. 18-20 fr.), viâ *Oria*, the ancient *Uria*, from which the Doria family is said to derive its origin, a beautifully situated place with numerous palaces.

From Brindisi the train runs in 1 hr. 20 min., by stations *Tuturano*, *S. Pietro*, *Squinzano*, and *Trepuzzi*, to —

170 M. **Lecce** (*Albergo della Vittoria; Alb. della Ferrovia; Roma*), the capital of a province, with 24,150 inhab., situated a short distance from the sea, the seat of a bishop, with the cathedral of St. Orontius, an ancient castle, the interesting Norman church of *SS. Nicola e Cataldo* in the Camposanto (12th cent.), and other handsome buildings. The Lyceum contains a small museum of antiquities (vases, coins, terracottas, Messapian and Latin inscriptions). The town, which is a dull place in an unattractive district, occupies the site of the ancient *Lupia*. In the vicinity lay *Rudiae*, where

Ennius, the father of Roman poetry, was born, B. C. 239, now *Rugge*, a place of no importance. The poet, who died in 168, was patronised by the Scipios, in whose burial-place at Rome his remains were deposited. — On the coast lies the *Castello di S. Cataldo*, $4^1/_2$ M. distant, a favourite point for excursions.

From Lecce a road (22 M.; diligence daily in 3 hrs., fare 3 fr.) leads by the manufacturing town of *Nardò*, the ancient *Neretum* of the Sallentini, now an episcopal residence, or by *Galatina*, to —

Gallipoli, a seaport, with 10,600 inhab., beautifully situated on a rocky island in the Gulf of Taranto, but connected with the mainland by a bridge. It was founded by the Lacedemonian Leucippus and the Tarentines, and is the *Urbs Graia Callipolis* of the Roman geographer Mela, but is called *Anxa* by Pliny. The cathedral is a handsome building of the 17th century. The town was formerly celebrated for its oil, which was stored for long periods in subterranean cisterns, and thence drawn off for exportation in a thoroughly clarified condition. Date-palms are frequently seen in the gardens of the handsome villas in the vicinity. — Steamers to Brindisi and Taranto once weekly.

The train runs from Lecce to ($29^1/_2$ M.) Otranto in 1 hr. 50 min.; stations *S. Cesario di Lecce*, *S. Donato*, *Galugnano*, *Sternatia*, *Zollino*, *Corigliano;* $194^1/_2$ M. *Maglie; Bagnolo*, *Cannole*, and *Giurdignano*.

$199^1/_2$ M. **Otranto,** the Greek *Hydrus*, the Roman *Hydruntum*, a colony and municipium, often mentioned by the ancients as a point of embarcation for Apollonia in Epirus, is now an insignificant fishing town with 2100 inhab., and the seat of an archbishop. The castle with its two towers was erected by Alphonso of Aragon and strengthened by Charles V.

For a long period it continued subject to the Greek emperors, but in the 11th cent. was captured by the Normans, who under Robert Guiscard and Bohemund conducted from this point the siege of Durazzo (Dyrrachium) in Albania. On 28th July, 1480, the then prosperous town was attacked by the Turkish fleet under Achmet Pasha, grand-vizier of Mohammed II., and entirely destroyed; 12,000 of the inhabitants were put to death, the remainder carried off as slaves, the churches razed to the ground, and the priests barbarously maltreated. The following year the Turks were expelled by the Duke of Calabria, afterwards Alphonso II., but the town never recovered from the effects of this cruel blow.

The *Cathedral* still contains some columns from a temple of Mercury, which once stood near the village of S. Nicola, not far from the town. The ancient mosaics in the church were much injured by the hoofs of the Turkish horses which were stabled in the sacred edifice. In a chapel are preserved the bones of many of the ill-fated victims of the Turkish onslaught.

From the ramparts of the *Castle* the coast and mountains of Epirus are visible in clear weather.

A road skirting the coast leads from Otranto to (31 M.) the *Promontory of Leuca*, by *Muro* (to the right), and *Castro*, situated on a rocky eminence by the sea, and therefore supposed to be the *Castrum Minervae*, that point of Italy which, according to Virgil, was first beheld by Æneas; then through a succession of gardens and vineyards to *Tricase*, $1^1/_2$ M. from the sea, *Alessano*, *Montesardo*, *Patù*, and finally *S. Maria di Leuca*, a village on the site of the ancient *Leuca*, not far from the promontory of *Leuca* or *Finisterra*. This is the *Promontorium Iapygium*, or *Salentinum*, of antiquity, the extreme point of Apulia, commanding a noble prospect.

In fine weather the lofty Acroceraunian mountains of Albania may be distinguished. We may return for a change by *Patu*, *Presicce*, *Uggento*, the ancient *Uxentum*, an episcopal residence, and *Taviano*, to *Gallipoli* (31 M.).

19. From *(Naples)* Eboli to Potenza and Torremare on the Gulf of Taranto.

About 162 M. — (Railway from Naples to Eboli, 50 M., in 3 hrs.; fares 7 fr., 5 fr. 25 c., 2 fr. 65 c.) — From Eboli to Baragiano, 35 M., by railway in 2½ hrs.; fares 6 fr. 45, 4 fr. 55, 2 fr. 60 c. From *Romagnano* (the fourth station from Baragiana) a diligence, corresponding with the early train from Naples, runs daily to *Potenza* in 6½ hrs. Information may be obtained at Naples at the office of Mastrojanni, Str. Montoliveto 83, opposite the post-office, or at Salerno next door to the prefettura.

Eboli, see p. 167. — The railway runs hence towards the E. at the foot of the hills. On the right flows the broad and turbulent *Sele*, beyond which rises the *Monte di Postiglione*, the *Alburnus* of the ancients, described by Virgil as 'green with holm-oaks'. 4 M. *Pontesele;* 12 M. *Contursi;* 15½ M. *Sicignano;* 20¼ M. *Buccino*, a town with 6300 inhab., on the hill. 21 M. *Ponte S. Cono*, the starting-point of the Calabrian 'Corriera' (R. 20). 25 M. *Romagnano;* 28½ M. *Balvano;* 33½ M. *Bella-Muro*. 35 M. *Baragiano*, the present terminus of the railway.

The High Road from Romagnano to Potenza traverses a very charming district as far as *Vietri di Potenza* (supposed to be the *Campi Veteres*, where in B.C. 212 the proconsul Tiberius Sempronius Gracchus fell a victim to his premature confidence in the Lucanian Flavus); it then crosses the river *Marno*. To the left is the beautifully situated *Picerno*, which was almost entirely destroyed by the earthquake. The road now ascends gradually to the crest of *Monte Foi*, and descends thence to —

Potenza *(Risorgimento; Croce di Savoia*, cleaner than the other; **Trattoria Lombarda)*, with 18,700 inhab., the capital of the province of the same name, which forms part of the old *Basilicata*, a district nearly corresponding with the ancient Lucania. The town lies on an eminence above the *Basento*, which rises on the mountain Ariosa not far from this, and falls into the Gulf of Taranto near the ruins of Metapontum. The ancient *Potentia*, destroyed by Frederick II. and again by Charles of Anjou, lay lower down in the plain, at the spot now called *La Murata*, where coins and inscriptions have frequently been found.

The Earthquake of 1857, which wrecked a number of towns and villages in the Basilicata and occasioned a loss of upwards of 32,000 lives, was attended here with the most terrible consequences. The greater part of the town, including the Lyceum, fell, and numerous lives were lost. In consequence of wounds alone 4000 persons underwent amputations. The result in thirty or forty neighbouring villages was not less disastrous. This stupendous convulsion took place in a circular course in three distinct shocks, of which the second was the most violent. A line drawn from Monte Vulture to the volcano of Stromboli intersects the places which suffered most; thus *Auletta*, *Atena*, *Polla*, *Sala*, *Padula*, *Saponara*,

Sapri and many other villages were entirely destroyed. In the direction of Mt. Vesuvius, towards Naples and Salerno to the W., the concussions were much more violent than in the opposite direction. The loss of life was not less serious than that occasioned by the earthquake of 1783 in Calabria. The shocks recurred in March and April 1858.

From Potenza to Acerenza, an interesting excursion: diligence to *Pietra Galla* (in 3 hrs., fare 2 fr.), and a walk of 1 hr. thence. **Acerenza** (**Locanda* in the old castle), the *Acherontia* of Horace (comp. p. 184), famed for its wine, occupies a lofty and beautiful situation. The crypt of the cathedral contains four ancient columns of coloured marble and pedestals with mediæval reliefs.

From Potenza to Melfi (about 37 M.; hilly road) a diligence runs in 9-10 hrs., fare 6 fr.), viâ *Avigliano* and *Atella*.

From Potenza to Grumo (p. 212), about 75 M., local communication only. The road leads by *Montepeloso*, *Gravina*, with a collegiate church and an old château of the Dukes of Gravina, and *Altamura*, with an old Norman cathedral.

Potenza is about 30 M. from *Calciano*, which may be reached by carriage viâ *Tricarico*, a town with 7000 inhab., in about 10 hrs.

From Calciano to Torremare, 40 M., railway in $2^1/_4$-3 hrs. (fares 7 fr. 25, 5 fr. 10, 2 fr. 90 c.). — $2^1/_2$ M. *Grassano;* 8 M. *Grottole;* 17 M. *Ferrandina;* $24^1/_2$ M. *Pisticci;* $32^1/_2$ M. *Bernalda*. 40 M. **Torremare,** see p. 216.

20. From *(Naples)* Ponte S. Cono to Reggio.

High Road from Ponte S. Cono to Reggio, about 275 M. The *Vettura Corriera delle Calabrie*, which starts from Ponte S. Cono about midday on the arrival of the early train from Naples, accomplishes this distance in about 72 hrs., including the 2 hrs. by railway from Spezzano to Cosenza (p. 209). There are, however, three seats only, which are almost always engaged in advance. *Diligences* ('Giornaliera') also run on the whole of this route; but passengers are always liable to be turned out before reaching their destination by others desiring seats for a stage, unless they prefer to pay for the whole of the longer stage. This malpractice also prevails in Sicily (p. 226). In the bathing season, when the traffic between Naples and the province is very brisk, travellers cannot expect to be taken up at intermediate stations, but they may sometimes obtain a seat in a hired carriage at a moderate charge. *Vetturini* from Salerno to Reggio require 10-12 days; hotel-expenses had better be included in the contract.

Ponte S. Cono, see p. 206. About 3 M. from Ponte S. Cono we cross the *Negro*, the ancient *Tanager*, and reach the cross-roads *Bivio di Auletta* (Locanda della Posto). The poor village of *Auletta* (3000 inhab.) lies on a hill to the left. The dilapidated church was destroyed by the appalling earthquake of Dec. 12th, 1857, through the effects of which, direct and indirect (exposure, hunger, etc.), no fewer than 40,000 people perished in the district of Sala and the valley of the Diano alone.

Beyond Auletta lies the village of **Pertosa,** which was partially destroyed in 1857. Below the village is a large cavern, dedicated to St. Michael, whence, after a subterranean course of $1^1/_2$ M., the *Negro* precipitates itself into a gorge. Beyond Pertosa the road crosses a deep ravine, through which an arm of the Negro flows, by *Il Ponte di Campestrino*, a viaduct of seven arches, and then ascends the mountain in zigzags. A little way beyond the cul-

minating point a charming view is disclosed of the valley of the *Diano*, to the S., into which the road now descends. On entering it, we leave the beautifully situated **Polla**, the ancient *Forum Popilii*, which was almost entirely destroyed in 1857, to the right. The valley, 15 M. in length, 3 M. in width, is traversed by the Negro, here named the *Calore*, and is remarkable for its fertility. Numerous villages are situated on the heights on both sides. The road ascends more rapidly. On the left lies *Atena*, the ancient *Atina* in Lucania, with remains of an amphitheatre, walls, and towers, but almost entirely destroyed by the earthquake of 1857. Then to the left **Sala** (*Albergo* in the Piazza, tolerable), the seat of a sub-prefect, picturesquely situated on a height. On an isolated eminence, nearly opposite, on the other bank of the river, which is crossed by the *Ponte di Silla*, an ancient Roman bridge, rises the small town of **Diano**, the ancient *Tegianum*, whence the valley derives its name. To the left, 44 M. from Eboli, lies *Padula*, below which are the shattered ruins of the *Certosa di S. Lorenzo*.

From Sala and Padula beautiful routes cross the *Monte S. Elia* to the picturesque *Valley of Marsico;* but until quite recently they were unfortunately not unattended with danger, and previous enquiry should therefore be made of the prefetto or sindaco as to the state of the country. Towards the N. the valley is commanded by the town of *Marsico* (11,300 inhab.), formerly a notorious haunt of brigands. After a ride of 4-5 hrs. across the fertile plain the traveller reaches *Saponara*, situated on a steep hill, at the foot of which, in the Agri valley, once lay the ancient *Grumentum*. The ruins are insignificant, but a rich treasure of vases, inscriptions, and gems has been found among them. The village was almost entirely destroyed by the earthquake in 1857. — Opposite, towards the S.W., is *Viggiano*, famous for its musicians, who are to be met with in all parts of the world, particularly in New York, with their harps, guitars, flutes, etc. Of an evening the village itself resounds with music, singing, and dancing. — *Moliterno* on the high road is 3 M. from Saponara ('giornaliera' to Sala in 6 hrs.).

At *Casalnuovo* the ascent begins, and the road at length crosses the rivulet *Trecchina* to **Lagonegro**, a small town with 4600 inhab., in a wild situation, amidst lofty mountains. The French gained a victory over the Neapolitans here in 1806, after which they committed the most savage excesses. The road now winds through dark and profound ravines, passing to the left of the *Lago di Serino*, the ancient *Lacus Niger*, in which the *Sinno*, the *Siris* of the ancients, takes its rise. The next village, *Lauria*, lies at the base of a lofty mountain, opposite the huge *Monte Sirino*, and is surrounded by vineyards. Then *Castelluccio*, on an eminence above a branch of the *Lao*, the ancient *Laos*, environed by dense woods.

93 M. **Rotonda**, with 4900 inhab. We now traverse the long and desolate table-land of *Campo Tenese* where the Neapolitans fled before the French general Regnier in 1806. A path winds downwards from this point, and passes through the narrow valley at the base of *Monte Pollino* (7326 ft.), on the W. side of which *Morano*, the ancient *Muranum*, is picturesquely situated.

109 M. *Castrovillari*, with 9600 inhab., on a hill, surrounded by lofty mountains, with an ancient Norman castle, is next reached.

Beyond Castrovillari the high road leads through a well-cultivated district, passing *Cammarata*, to *Spezzano*, where we reach the RAILWAY from Buffaloria to Cosenza mentioned at p. 218, by which we continue the journey (from Spezzano to Cosenza, 34 M., in 2¼ hrs.; fares 6 fr. 15, 4 fr. 30, 2 fr. 45 c.). The train ascends the valley of the *Crati*, crossing several of its tributaries. Stations: *Tarsia*, *S. Marco Argentano*, *Mongrassano-Cervico*, *Lattarico*, *Bisignano*, *Montalto Uffugo*, *Rende S. Fili*, and *Cosenza*.

150 M. **Cosenza** *(*Albergo dei Due Lionetti)*, the ancient *Consentia*, once the principal city of the Bruttii, is now the capital of the province of the same name, with 15,200 inhab., and an archiepiscopal residence, containing well-built houses and palaces of wealthy landed-proprietors and manufacturers. It lies on the N. slope of a hill which separates the *Crati* from the *Busento* above the confluence of these streams. The town is commanded by a castle (fine view), the walls of which, though 9 ft. in thickness, were unable to resist the shock of the last earthquake. Shocks are felt here almost every year. In 1181 the town was destroyed by an earthquake, and again on 4th Feb. 1783, when upwards of 30,000 persons perished in this district. Serious damage was also sustained from the earthquakes of 1854 and 1870.

The *Cathedral* contains the tomb of Louis III. of Anjou, who died here in 1435, eighteen months after his marriage with Margaret of Savoy. — On the piazza in front of the Prefettura a monument, with an allegorical figure of Liberty by Gius. Pacchioni of Bologna, was erected in 1879 to the *Brothers Bandiera* and other participators in the Calabrian rising of 1844.

Alaric, King of the West Goths, died at Cosenza in 410, after he had plundered Rome and made an attempt to pass over into Sicily. His coffin and his treasures are said to have been buried in the bed of the river Buxentius (Busento). The site is unknown, but a tradition of Cosenza places it at the union of the Busento and the Crati.

FROM COSENZA TO PAOLA (p. 222), where the steamers touch four times weekly, a drive of 3½ hrs. (seat in a carriage on these days 5 fr.).

To the E. of Cosenza rises the **Sila**, a lofty and wooded range of mountains, extending about 37 M. from N. to S., 25 M. from E. to W., attaining a height of 6200 ft., and embracing an extensive network of valleys. These mountains, which consist of granite and gneiss, are remarkable for their beauty and fertility; their slopes are studded with numerous villages, while higher up they are clothed with chestnuts, oaks, beeches, and pines. The E. and S. slopes descend to the Gulf of Taranto. In ancient times these mountains supplied the Athenians and Sicilians with wood for ship-building, and they were famed for their cattle. The snow does not disappear from the higher regions until the latter end of May, or June, after which they afford a delightful summer abode to the natives with their flocks. This beautiful district, which has very rarely been explored by travellers, is still in a very primitive condition. Letters of introduction to influential inhabitants should be procured at

Naples or Messina by intending explorers. The best months for the tour are July, August, and September. Either Cosenza or Cotrone (p. 218) may be taken as a starting-point. Fine scenery and picturesque costumes.

At Cosenza the road begins to ascend, traversing well-cultivated land. The heights on each side are clothed with oaks and chestnuts.

178 M. **Rogliano,** a town of 5200 inhab. on a hill to the left, commands a charming view of the fertile country and the surrounding mountains, above which on the right rises the *M. Cocuzzo* (5085 ft.). The road descends into the ravine of the *Savuto*, the ancient *Sabūtus*, ascends *Le Crocelle di Agrifolio*, an abrupt ridge of the Apennines, and leads by *Carpanzano*, *Coraci*, *Arena Bianca*, and through ravines and forest, to —

203 M. **Tiriolo,** a town with 3600 inhab., loftily situated on the watershed between the *Corace*, which falls into the bay of Squillace, and the *Lamato*, which descends to the bay of S. Eufemia, the ancient *Sinus Terinaeus*. Near Tiriolo, a name perhaps derived from the *Ager Taurianus*, numerous coins and other antiquities have been found. In 1640 a bronze tablet (now in the imperial collection at Vienna) was discovered here, bearing the Senatusconsultum against the Bacchanalia, of B. C. 186, mentioned by Livy (xxxix. 18).

Before Tiriolo is reached, a road to the left crosses the river Corace and leads to (9½ M.) *Catanzaro* (diligence, see p. 219).

To the right a road leads to (11 M.) *Nicastro*, an episcopal town on the hill-side, in the now ruined castle of which Frederick II. once for several years confined his son, the German king Henry VII., who had rebelled against him in 1235. The latter died at Martorano in 1242, and was buried at Cosenza. Towards the sea, 3 M. from Nicastro, lies *S. Eufemia*, with a celebrated Benedictine monastery founded by Robert Guiscard, but destroyed by the earthquake of 1638.

The road to Reggio traverses a chain of hills, and then crosses the *Lamato*, the right bank of which it skirts for some distance commanding almost uninterrupted views of the bays of Squillace and S. Eufemia, which are here barely 19 M. apart.

We next pass *Casino Chiriaco* and cross the plain of *Maida*, where in 1806 the English auxiliaries of the Bourbons under Sir John Stuart defeated the French under Regnier and drove them out of Calabria. The road crosses the fertile, but unhealthy plain by *Francavilla* to *Torre Masdēa*.

225 M. **Pizzo** is a small town with 8400 inhab., situated on a sandstone rock on the coast. Below it are the ruins of the old castle where Joachim Murat, king of Naples, who had been compelled to land here the day before, instead of at Salerno as he had intended, was shot on 13th Oct. 1815. His remains were interred in the church at Pizzo. — The Naples and Messina steamers touch here (p. 223).

A bridle-path leads hence to *Tropea*, beautifully situated near the *Capo Vaticano*, whence the *Lipari Islands* (R. 36) may be visited.

The road, running near the coast, next leads to —

234½ M. **Monteleone** *(Albergo d'Italia)*, a loftily situated town with 11,800 inhab., which was much damaged by the earthquake of 1783. The old castle was erected by Frederick II. Pleasant promenade commanding a charming view of the sea, Sicily, etc.

A road leading N. to the coast (3 M.) passes through the village of *Bivona*, on the site of the ancient *Hipponium*, which was afterwards the Roman colony *Vibo Valentia*, destroyed by the Saracens in 983.

The road now traverses a hilly district to —

244 M. **Mileto,** once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. Pop. 4800. It contains the ruins of the abbey of *S. Trinità* founded by him, where his remains and those of his first wife Eremberga formerly reposed in two sarcophagi which are now in the museum at Naples. — The mountains of Sicily, and particularly the summit of Ætna, now become conspicuous in the horizon.

From Mileto a mountain-path leads E. to the (5 M.) grand ruins of the once celebrated monastery of *Santo Stefano del Bosco*, situated in a lonely valley at the foot of the Apennines. Near the neighbouring village of *Soriano* are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, also destroyed by the earthquake of 1783; and, on the farther side of the low ridge of *Monte Astore*, the remains of the *Certosa*, in which St. Bruno established his austere order of Carthusians in 1094, and where he died and was interred in 1101.

From Mileto the road gradually descends from the heights bounding the bay of Gioja on the N., and reaches (233 M.) **Rosarno.** The picturesquely situated town (3800 inhab.) was destroyed by the earthquake of 1783. The plain is then traversed to *Gioia Tauro*, which occupies the site of the ancient *Metaurum*, a desolate looking place, situated on the coast to the right, and an extensive depôt of oil. Owing to the prevalence of malaria here, the workmen always spend the night at Palmi. We now cross the *Marro*, the ancient *Metaurus*, a river famed for its fish. The earthquake of 1783 was particularly destructive in this neighbourhood. The earth opened in many places, swallowing up houses entire, and filling up several valleys. — On the coast to the right, not far from the road, on a cliff rising perpendicularly from the sea, stands the singularly picturesque town of —

269 M. **Palmi** *(Albergo Plutini)*, with 10,500 inhab., surrounded by orange and olive plantations, and affording beautiful views of the coast and the island of Sicily, particularly from a *Terrace on the sea at the end of the main street.

The town is situated about halfway up the **Monte Elia**, which commands a superb view of the Faro, the castle of Scilla, the town and harbour of Messina, and the majestic Ætna in the background. The N. coast of Sicily is visible as far as Milazzo; out at sea are Stromboli aod the Lipari Islands; to the N. the bay of Gioia as far as Capo Vaticano. If the traveller on the arrival of the diligence at Palmi descends to the sea, and at the farther end of the main street ascends to the right by a path through olive plantations (which a carabiniere may be asked to point out), he may reach the top of the hill, stay 10 min. on the top, and regain the road before the diligence comes up. (The conductor should of course be told of the traveller's intention beforehand.) Those who prefer leaving the diligence at Palmi and paying a longer visit to the Monte Elia

will have little difficulty in procuring a seat in a carriage at a later hour, as the road between Palmi, Bagnara, and Reggio is always much frequented.

To the S.E. of Palmi lies (2½ M.) *Seminara*, which has been the scene of two important conflicts. In 1495 the French army defeated that of King Ferdinand II. under Gonsalvo da Cordova, and on 21st April 1503, the French were on nearly the same spot routed by the Spaniards under Ugo de Cardona, one of Gonsalvo's most able generals.

The road from Palmi to Reggio, traversing chestnut and olive plantations, and affording a succession of views of the sea and the coast, is one of the most beautiful on the Mediterranean. It crosses the *Monte Elia* (see above), on the S. slope of which is situated **Bagnara** (*Locanda della Stella*, tolerable), and next reaches —

260 M. **Scilla** (*Locanda di Baviera* on the Marina, well spoken of; a relative of the landlord is recommended as a guide to Aspromonte), the ancient *Scylla*, with 7700 inhab. The castle, situated on a promontory commanding the town, once the seat of the princes of Scilla, was occupied by the English after the battle of Maida (p. 210), and defended for 18 months (until 1808) against the French. Fine view. The silk and wine produced here enjoy a high reputation. Numerous swordfish *(pesce spada)* are caught here in July. To Messina, see p. 223.

The rock of *Scylla*, represented in Homer's Odyssey as a roaring and voracious sea-monster, — a beautiful virgin above, and a monster with a wolf's body and dolphin's tail below — is depicted by the poets in conjunction with the opposite *Charybdis* as fraught with imminent danger to all passing mariners. The currents and eddies in the straits are still very rapid, but it is now believed that the *Charybdis* of the ancients is by no means exactly opposite to the whirlpool of Scylla, as the saying '*incidis in Scyllam, cupiens vitare Charybdim*' appears to indicate, but outside the harbour of Messina, 7½ M. from Scilla, at the point now called *Garofalo* (comp. p. 316).

An Earthquake which took place on the morning of 5th Feb. 1783, overthrew the greater part of the town of Scilla, together with the castle, while the inhabitants fled to the sea. In the evening a second shock rent the promontory asunder, and caused the sea to rise with such impetuosity that 1500 persons were drowned, and the town laid under water.

The distance from the castle of Scilla to the promontory of Faro, the ancient *Pelorum*, between which the strait lies, is about 2 M. The passage to *Messina* is most conveniently made from the beautifully situated *Villa S. Giovanni*, to the S. of the Punta del Pezzo, 5 M. from Scilla. From that point a charming road, skirting the coast, and traversing luxuriant gardens, leads by the villages of *Gallico*, *Arco*, and *S. Caterina* to —

275 M. (from Ponte S. Cono) **Reggio**, see p. 220.

21. From Bari to Taranto.

72 M. Railway in 3²/₃-4¼ hrs.; fares 13 fr., 9 fr. 10, 5 fr. 20 c.

Bari, see p. 201. — The line leads inland, towards the W., and gradually ascends. 7 M. *Modugno*, 9½ M. *Bitetto*. On a hill 3 M. to the N. lies *Palo del Colle*, once surrounded by four villages *(Auricarre, Marescia, Staglino, Battaglia)*, of which few traces are now left. 14 M. *Grumo*. 25½ M. *Acquaviva*; about 3 M. to the

W. is situated *Cassano*, with a recently discovered stalactite grotto (key at the Sindaco's); fine view from the Capuchin monastery.

34 M. *Gioia del Colle* (13,900 inhab.). The line now enters the *Terra d'Otranto*, the ancient *Calabria*, and traverses the low range of hills which form the S.E. spurs of the Apennines. The scenery becomes of a bleak character, the olive-trees disappearing and the fields often looking as if sown with fragments of limestone rocks. 42 M. *S. Basilio;* a tunnel; 48 M. stat. *Castellaneta*. Beyond the next tunnel the line crosses three deep ravines ('gravine'). 53 M. *Palagianello;* 58 M. *Palagiano;* 60½ M. *Massafra*, picturesquely situated on the slope of a 'gravina'. The train now approaches the sea. Fine view of the bay with the islands of S. Pietro and S. Paolo.

72 M. **Tárănto.** — **Hotels**, all rather dirty. The Albergo Garibaldi, at the gate, ¼ M. from the station, with view towards the Mare Piccolo, R. from 1 fr. 20 c., and the Alb. di Roma, with somewhat more comfortable rooms, are in better repute than the others. — *Trattoria del Moro al Leone di Venezia*, charmingly situated on the coast, oysters 60 c. per dozen.

Cab from the station to the town, ½ M., 60 c.

Taranto, a town with 28,700 inhab., is situated in the N. angle of the *Gulf of Taranto*, on a rocky island which divides the



deep inlet here into the *Mare Piccolo* and *Mare Grande*. The latter is bounded by the *Capo S. Vito* on the S.E. The harbour is protected by two flat islands situated in front of it, the *Choerades*

of antiquity, now *S. Paolo* (the smaller), occupied by a fort, and *S. Pietro*, the property of the chapter of the cathedral. The entrance to the harbour is between S. Vito and S. Paolo, on each of which a lighthouse is situated. Towards the N.W. the passage is very shallow, and navigable for small boats only.

The modern town, occupying the site of the ancient Acropolis, which extended far towards the E., is connected with the mainland by bridges on the N. and S. sides. Over the S. bridge runs an aqueduct, attributed to the Greek Emp. Nicephorus I. (about 803), 25 M. in length, and borne by arches as it approaches the town. The ebb and flow of the tide is distinctly visible under the bridges of Taranto, one of the few places on the Mediterranean where it is perceptible.

Taranto is the seat of an archbishop, a sub-prefect, and other dignitaries, and carries on a considerable traffic in oil, oats, and wheat. The population is densely packed in confined houses and narrow streets, and the traveller whose expectations regarding the town are founded on its ancient celebrity will be sadly disappointed. The town is intersected lengthwise by three streets, which form the arteries of traffic for three different classes of the community, speaking three distinct dialects. The Mare Piccolo is skirted by the *Strada Garibaldi*, inhabited chiefly by fishermen, whose language is still strongly tinctured with Greek and is often unintelligible to the other Tarentines. This street is connected by a number of lanes with the narrow *Main Street*, the chief business thoroughfare, which under various names intersects the town from N.W. to S.E., and where the common Neapolitan dialect is spoken. The *Strada Vittorio Emanuele*, recently constructed on the coast, where a different dialect is spoken, affords a view of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The modernised *Cathedral of S. Cataldo* contains some important monuments, such as that of Philip of Taranto, son of Charles II. of Anjou. The chapel of the saint, adjoining the choir on the right, is sumptuously decorated. The crypt is closed. The tower commands a fine view. — The *Castle*, at the S. end of the town, and the other fortifications, date from the time of Charles V. Towards the S.E., where the Tarentum of antiquity was situated, new buildings are now springing up. — Near the gate towards Lecce is the small museum of the *Canonico Palumbo* (formerly Ceci; fee $\frac{1}{2}$ fr.). The huge mound of oyster-shells here dates from a very early period.

Tarentum, or *Taras*, as it was called in Greek, was the most powerful and wealthy city of Magna Græcia, and lay in a beautiful and fertile district to the S. of Mt. Aulon and W. of the mouth of the Galæsus. It was built by Spartan Parthenians under the guidance of Phalanthus, B. C. 707, and was under the special protection of Neptune, by whose mythical son Taras it is said to have been originally founded. Its extensive commerce and powerful fleet were a source of great prosperity, but with the increase of wealth the citizens became luxurious and effeminate. In addition to

their navy and other resources, they possessed an army of 30,000 infantry and 5000 cavalry. Pythagoras of Samos once taught his philosophy here, and his system was farther developed by Archytas of Tarentum, the celebrated mathematician. With the aid of Pyrrhus of Epirus, Tarentum defended itself successfully against the attacks of the Romans, but at length succumbed, B.C. 272, after the departure of Pyrrhus from Italy. In the Second Punic War the town espoused the cause of Hannibal, but was conquered in 209 by the Romans, who plundered it, carried off its treasures of art, and sold 30,000 of the citizens as slaves. In 123 the Romans established a colony here, and the city again became noted for its wealth and luxury. The famous purple dye and wool of Tarentum were its chief resources at this period. In Horace's time Tarentum was a place which the poet regarded as the 'most smiling corner of the world, where the spring is long, and Jupiter vouchsafes mild winters' (Carm. ii. 6). The coins of the ancient Tarentum are remarkable for their beauty. — In the middle ages Tarentum was the residence of Bohemund, son of Robert Guiscard, who took part in the first Crusade.

The relics of the celebrated ancient city are unimportant. Quitting the town by the *Porta di Lecce*, and following the street which leads from the Arsenal to the right along the sea, we reach in 5 min. the scanty ruins of an extensive *Circus*. A little to the W., in the vineyards sloping towards the sea, are the extensive ruins of private houses, now called *Le Fornaci*, and dating from various periods, some of them being obviously mediæval, others constructed of the Roman 'opus reticulatum', while a few are apparently of still earlier date. To the latter class belongs a curious cellar (or stable?) with ceiling of flat vaulting and a shaft for air. At the entrance of one of the rooms is a mosaic. The ruins are in a sadly neglected state. — Another road leads to the left from the Arsenal to the *Villa de Beaumont-Bonelli* (gardener $1/2$ fr.), with a large orchard, whence a fine view is enjoyed of the town, the Mare Piccolo, and the N. bank of the latter.

The Mare Piccolo is divided into two halves by the promontory *Il Pizzone*, and the *Punta della Penna*. At its E. extremity is the mouth of the river *Cervaro*, which is supposed to be the ancient *Galaesus*. At the S. end, $3/4$ M. from Taranto, stands the villa of *S. Lucia*, once the property of the celebrated Archbishop Capecelatro (d. 1816), who placed on it the inscription — 'Si Adam hic peccasset, Deus ignovisset ei', and afterwards that of General Pepe. Although in a dilapidated condition, it still merits a visit, and is thus described by an old writer: —

'This is one of the most charming spots in the neighbourhood. The Mare Piccolo looks like a broad lake. Gentle slopes, covered with olive-groves, rise in every direction. A fine view of Taranto and its towers, perched on a rock, is enjoyed hence, and still higher rise two magnificent palm-trees, the finest of which stands in the courtyard of the archiepiscopal residence. Gardens with oranges, lemons, figs, almonds, and pomegranates slope down from the town to the water's edge, filling the air with their delicious fragrance'.

Excellent fish abound in the Mare Piccolo. They enter with the tide under the S. bridge, and are netted at night in great numbers. There are no fewer than 93 different species, and they are largely exported in every direction. Shellfish are also bred here in

vast numbers. (Oysters and others are called *cozze*, the best being the *coccioli*.) The situation of the beds is indicated by stakes protruding from the water. The traveller may visit them by boat ($1^1/_2$ fr. per hr.), and enjoy his oysters fresh from the sea (about 50 c. per doz. is sufficient recompense; bread should be brought in the boat).

The climate of Taranto is somewhat cold in winter, and not unbearably hot in summer. The honey and fruit of the neighbourhood are in high repute, as they were in ancient times. The date-palm also bears fruit here, but it seldom ripens thoroughly.

In the district between Taranto, Brindisi, and Otranto the venomous *tarántola*, or tarantella-spider occurs. Its bite is said by the natives to cause convulsions and even madness, for which evils music and dancing are supposed to be effectual remedies. The latter belief gave rise to the curious tarantella-dancing mania, which was epidemic in S. Italy in the 15th-17th centuries.

From Taranto to Lecce (p. 204) diligence daily in 9 hrs., viâ *S. Giorgio*, *Sava*, *Manduria* (an old town with 9400 inhab.), and *Campi*. Scenery unattractive.

22. From Taranto to Reggio.

293 M. Railway in $15^1/_4$-$17^3/_4$ hrs. (fares 40 fr. 45, 28 fr. 35, 16 fr. 20 c.). There are no express trains. Through-tickets to Messina, Catania, and other places in Sicily include transport from the station to the quay in Reggio, and also the steamer-fare to Messina. — The traveller should take refreshments with him, as the poor railway restaurant at Cotrone is the only one on the line.

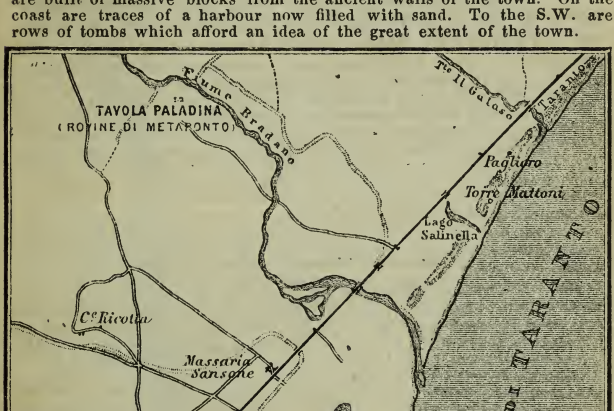
The Steamboats of the *Florio Co.* plying between Marseilles and Brindisi touch at Taranto and generally also at Catanzaro, on Thursday when going to Marseilles, and on Saturday on their way to Taranto. The next steam-boat stations to the W. are Catania and Messina, to the E. Gallipoli and Brindisi.

The railway at first traverses an uninteresting, flat country. The soil is very fertile, but miserably cultivated. Although quite capable of yielding two crops annually with proper management, it is allowed, in accordance with the old-fashioned system prevalent here, to lie fallow for two years after each crop. The train crosses several *fiumare*, or mountain-torrents, which were confined within embankments on the construction of the railway. The numerous watch-towers are a memento of the unsafe condition of the coast during the middle ages, which is also the reason of the distance of the settlements from the sea. The stations are generally 2-5 M. distant from the towns and villages, with which there is often no regular communication.

$27^1/_2$ M. *Torremare*, a castle with a poor tavern, at which a horse may be hired for the journey to Metapontum (2-$2^1/_2$ fr.).

About $3^1/_2$ M. to the N. E. of the station lie the ruins of an ancient Greek Temple in the Doric style, called *La Tavola Paladina* by the peasantry, who believe each pillar to have been the seat of a Saracen chieftain. Fifteen columns of the peristyle (ten on the N., five on the S. side) are still standing. The limestone of which they consist is now much disintegrated. This temple marks the site of the celebrated ancient Greek city of **Metapontum**. Pythagoras died here, B.C. 497, in his 90th year,

but his philosophy long survived him in the principal towns of Magna Græcia, especially at Metapontum itself, Tarentum, and Croton. When Alexander of Epirus came to Italy in B.C. 332, Metapontum allied itself with him, and in the Second Punic War it took the part of Hannibal. Its enmity to Rome on the latter occasion, however, caused its downfall, and at the time of Pausanias, in the 2nd cent. after Christ, it was a mere heap of ruins. — We may now return by the right bank of the *Bradano*. The neighbouring farm-houses *(masserie)*, such as the *Masseria Sansone*, are built of massive blocks from the ancient walls of the town. On the coast are traces of a harbour now filled with sand. To the S.W. are rows of tombs which afford an idea of the great extent of the town.



From Torremare to *Calciano* and *Potenza*, see p. 207.

The Cotrone and Reggio train crosses the *Basento*. 32½ M. *S. Basilio Pisticci*; 37½ M. *Scanzano Montalbano*. We next cross the *Agri*, the ancient *Aciris*. 40½ M. *Policoro*, near which lay the Greek town of *Heraclea* (founded by the Tarentines in 432), where Pyrrhus with the aid of his elephants gained his first victory over the Romans, B.C. 280. At *Luce*, in the vicinity, the celebrated bronze Tabula Heracleensis (Lex Julia Municipalis), now in the Museum at Naples (p. 64), was discovered in 1753.

The train traverses a wood *(Pantano di Policoro)*, full of the most luxuriant vegetation (myrtles, oleanders, etc.), beyond which are the river *Sinno*, the ancient *Siris*, and the town of that name. The line now approaches the sea.

49½ M. *Rocca Imperiale*. The country becomes hilly. 54 M. *Monte Giordano*; 59 M. *Roseto*. The finest part of the line is between Roseto and Rossano. It commands a beautiful view of

the precipitous *Monte Pollino* (7852 ft.) which is never free from snow except in summer, and of the broad valley of the *Crati*, at the head of which rise the pine-clad *Sila* mountains (p. 209). — 62 M. *Amendolara;* 67½ M. *Trebisacce* (a good echo at the station); 74 M. *Torre Cerchiara.*

77 M. *Buffaloria di Cassano*, whence a branch-line ascends the valley of the Crati, viâ *Doria-Cassano*, *Spezzano-Castrovillari*, etc., to Cosenza (43 M. in 2¾ hrs.; fares 7 fr. 80, 5 fr. 50, 3 fr. 15 c.; comp. p. 209).

Doria-Cassano is the station for (4½ M.) **Cassano** (9100 inhab.), a beautifully situated town, with warm baths, and an ancient castle on a lofty rock. The castle affords a magnificent survey of the valleys of the *Coscile* and the *Crati*, the *Sybaris* and the *Crathis* of antiquity. The wild, barren limestone mountains rise here almost immediately from the plain, culminating in the Monte Pollino. The *Torre di Milo* is pointed out here as the tower whence the stone was thrown that caused the death of T. Annius Milo, when he was besieging *Cosa* on behalf of Pompey.

The train now crosses the *Crati.*

The wealthy and proverbially luxurious *Sybaris*, founded B.C. 720 by Achæans and Trœzenians, and destroyed in 510 by the Crotonians, is said to have lain on this river. — About 6 M. from its supposed site, near *Terranova*, are the scanty ruins of *Thurii*, which was founded by the Sybarites after the destruction of their city. In 443 the Athenians sent a colony thither, and with it the historian Herodotus. Owing to the wise legislation of Charondas, Thurii soon attained to great prosperity. It formed a league with the Romans in 282, and was defended by C. Fabricius against the attacks of the Lucanians, but it was afterwards plundered by Hannibal. In 193 it received a Roman colony, and the new name of *Copiae*, but it rapidly declined, and was at length entirely deserted.

86 M. Stat. *Corigliano Calabro.* The town, with 10,700 inhab., lies on a height, 4 M. from the station.

93 M. Stat. *Rossano.* The town (Albergo della Romanella) with 15,600 inhab., situated on a hill, and possessing quarries of marble and alabaster, is 5 M. distant. This was the birthplace of St. Nilus.

The train runs close to the sea through a mountainous district, and crosses the *Trionto.* Stations *Mirto Crosia*, *S. Giacomo*, *Campana*, and *Cariati* (Albergo di Sibari, miserable). Farther on, the train traverses pleasant plantations of olives, vines, and figs. Stat. *Crucoli*, *Cirò*, *Torre di Melissa*, and *Strongoli.* This last, a squalid village with 2900 inhab., situated on a bold eminence 4 M. from the station, and reached by a bad road, was the ancient *Poetelia*, founded according to tradition by Philoctetes, and besieged by Hannibal after the battle of Cannæ on account of its fidelity to Rome.

147½ M. **Cotrone** (**Albergo della Concordia*, at the entrance to the town; carriage from the station ½ fr.), a thriving little seaport with 8000 inhab., situated on a promontory, was in ancient times the famous Achæan colony of *Croton*, founded B.C. 710, which is said to have been once so populous and powerful as to be able in 510 to send an army of 100,000 men into the field against Sybaris. After its great victory on that occasion, however, Croton declined; not long afterwards the citizens were defeated

by the Locrians on the river Sagras, and in 299 the town fell into the hands of Agathocles of Syracuse. During the height of the prosperity of the city, Pythagoras, who had been banished from Samos by the tyrant Polycrates, and was then in his 40th year, established himself at Croton. He attracted a band of disciples and founded his brotherhood here, B.C. 450, but was at length banished in consequence of the jealousy of the citizens. A visit should be paid to the old *Castle*, the highest tower of which commands a fine view (admission by applying to an officer or sergeant).

Oranges and olives thrive admirably in the environs, and are largely exported. Liquorice is also a staple product. An introduction to *Signor Baracco*, one of the wealthiest land-owners in Italy, who resides in the neighbourhood, will be found of great service.

About 7 M. to the S.E. is the *Capo delle Colonne*, or *Capo Nao*, a low promontory, much exposed to the wind. (Route to it by land 2½ hrs., very rough; boat 6 fr.) As the steamer rounds this cape, the eye is arrested by a solitary column, rising conspicuously on massive substructions above the few modern buildings of the place. This is now the sole relic of the *Temple of Hera* of the *Lacinian Promontory*, once the most revered divinity on the whole of the Gulf of Tarentum. There are also some remains of 'opus reticulatum' from ancient Roman villas. To the S.W. of this promontory are three others, the *Capo delle Cimiti*, the *Capo Rizzuto*, and the *Capo Castella.*

Beyond Cotrone the train quits the coast, and traverses a hilly district, with little trace of cultivation. Near (156 M.) *Cutro* it passes through a long tunnel. 162 M. *Isola-Capo-Rizzuto;* 166 M. *Rocca Bernarda;* 171 M. *Cropani;* 176 M. *Simmeri.*

183 M. **Catanzaro.** — *Albergo Serravalle, with a good trattoria, and a dépendance *Albergo d'Italia*, R. 1-2 fr., scale of charges posted up as in many Calabrian inns. Alb. Roma; Alb. Centrale. — *Café Centrale. Diligence* at 6 p.m. to Tiriolo (p. 210) in connection with the diligences to Cosenza and Reggio. — *Mule* 3-5 fr. a day.

Catanzāro, with 25,000 inhab. (including the suburbs), the capital of the province of the same name, prettily situated 6 M. from the sea, boasts of a cathedral (fine view from the campanile by evening light), a castle of Robert Guiscard, numerous velvet and silk manufactories, and luxuriant olive-groves. The climate is cool in summer, and snow often lies in winter. Many wealthy families reside here. The handsome Calabrian costume is still frequently seen here, particularly on Sundays. Catanzaro suffered severely by the earthquake of 1783. Numerous pleasant excursions may be made hence.

Beyond Catanzaro the line skirts the coast and passes through several promontories by means of tunnels.

189½ M. **Squillace,** the ancient *Scylaceum*, is perched on an almost inaccessible rock near the coast, nearly opposite the lofty *Monte Moscia.*

Cassiodorus, the private secretary of Theodoric the Great, was born at Scylaceum, and after the death of his master retired to his native

place, where he founded a monastery, wrote a number of learned works, and died there in 560 at the age of nearly a hundred. — To the N. of Squillace the Emp. *Otho II.* was defeated in July, 982, by the Arabs, who had crossed over from Sicily, and had recently been routed by him at Colonne, to the S. of Cotrone. He himself escaped almost by a miracle, and succeeded in reaching Rossano, where he met his consort *Theophano*. Otho did not long survive this reverse; he died at Rome in December, 983, and was interred in the old church of St. Peter.

The train passes through the promontory by means of two tunnels. 193 M. *Montauro;* 197 M. *Soverato;* 199 M. *Santo Sostene;* 201 M. *S. Andrea;* 204½ M. *Badolato;* 207½ M. *S. Caterina;* 214½ M. *Monasterace* (near which, at *Stilo*, are iron-works); 221 M. *Riace*; 223 M. *Caulonia*. The river *Alaro* is supposed to be the *Sagras* of antiquity, where an army of 130,000 Crotonians is said to have been utterly routed by 10,000 Locrians. On this river lies *Castelvetere*, on the site of the ancient Achæan *Caulonia*, where Pythagoras sought refuge after his expulsion from Croton.

229 M. *Roccella*, with 6400 inhab., lies near the coast. Beyond (231 M.) *Gioiosa*, the magnificent scenery resembles that of Greece. 234 M. *Siderno*.

237 M. *Gerace*. The town, with 7600 inhab., and a Romanesque church, lies on the slope of a lofty spur of the Apennines, having risen from the ruins of *Locri Epizephyrii*, the once celebrated colony of the Locrians, founded B.C. 683, provided with a salutary code of laws by Zaleucus (664), and extolled by Pindar and Demosthenes for its wealth and love of art. The ruins of the ancient city near *Torre di Gerace* are now concealed by an orange garden.

The *Passo del Mercante*, a mountain path, leads from Gerace through beautiful woods, and over the lofty *Aspromonte*, to *Casalnuovo* (p. 208). Thence by a post-road to Gioia (p. 211) or to Seminara (p. 212), about 37 M. The top of the pass commands a delightful view of the sea in both directions. In descending, we overloock the Bay of Gioia as far as the Lipari Islands.

242 M. *Ardore;* 244½ M. *Bovalino;* 249½ M. *Bianconuovo*, 258 M. *Brancaleone*. The line now skirts the *Capo Spartivento*, the *Promontorium Herculis* of antiquity, the S. E. extremity of Calabria (station, 262 M.). 266 M. *Palizzi*. The train turns towards the W. and then nearly to the N.; 269½ M. *Bova;* 272 M. *Amandolea;* 277 M. *Melito*.

282½ M. *Saline*. The train affords a view of the coast and mountains of Sicily, and rounds the *Capo dell' Armi*, the *Promontorium Leucopetrae*, which was in ancient times regarded as the termination of the Apennines. Cicero landed here in B.C. 44, after the murder of Cæsar, having been compelled by adverse winds to turn back from his intended voyage to Greece, and he was then persuaded by citizens of Rhegium to repair to Velia, where he met Brutus.

286 M. *Lazzaro;* 290 M. *Pellaro;* 293½ M. *S. Gregorio*.

297 M. **Reggio.** — *Albergo Vittoria, in the Corso Garibaldi, R., L., & A. 3½, B. ¾, D. 3½ fr.; Alb. Milano. — *Trattoria Lombarda*, in a side-street of the Corso; *Caffè Garibaldi*. — *Carriages* (stand in the

Piazza Vittorio Emanuele), per drive 80 c., at night 1 fr. 20 c.; per hr. 1½ fr., at night 2 fr. 20 c. — *Steamer to Messina* at 7.30 a.m. and 3.30 p.m. daily, 2 fr.; embarcation and landing 50 c. (bargaining necessary); the passage may also be made in one of the Naples mail steamers which cross several times weekly.

Reggio, called *Reggio di Calabria* to distinguish it from Reggio nell' Emilia, the ancient *Rhegium*, and originally a Eubœan colony, was founded in B.C. 723 by fugitive Messenians, and soon rose to prosperity. It is now the capital of the province of the same name and an archiepiscopal residence, with 16,000, or, with the surrounding villages, 36,900 inhabitants. The town was almost entirely destroyed by the great earthquake of 1783 (p. 212), and it therefore now presents a modern appearance, with its broad and handsome streets extending from the sea to the beautiful hills in the rear, which are studded with numerous and handsome villas. The *Cathedral*, a spacious basilica with pillars, contains wooden statues of saints in place of paintings; the Cappella del Sacramento, to the left of the high altar, is richly adorned with Florentine mosaics. Above the cathedral rises the *Castello*. A military band often plays in the Piazza Vittorio Emanuele, which is embellished with a statue of Italia. — Nothing can surpass the beauty of the environs and the view of the Sicilian coast with Mt. Ætna, especially in the evening, when the sun sets behind the mountains near Messina. The distance from Reggio to Messina is about 4²/₃ M. The conjecture that Sicily was once connected with the mainland was prevalent at a very early period, and is borne out by modern geological investigations.

In the wars of both ancient and modern times Reggio has suffered terrible reverses. It was first destroyed by the Romans, then in 549 by the Goth Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard, again by Frederick Barbarossa, and lastly in 1552 and 1597 by the Turks.

Excursions. At the back of Reggio rises the imposing, forest-clad **Aspromonte**, the W. extremity of the range which in ancient times bore the name of *Sila;* the highest point is the *Montalto* (6907 ft.). The summit is overgrown with beech-trees, the slopes partly with pines. Here, in the vicinity of Reggio, Garibaldi was wounded and taken prisoner by the Italian troops under Pallavicini, 29th Aug. 1862. The ascent, which is very laborious, is best undertaken from *Villa Giovanni* (p. 212) or from *Scilla* (p. 212). Good mules and competent guides, however, are more easily obtained at Villa Giovanni (two mules and one guide for a day and a half 14 fr.). If possible the start should be made early on a moonlight night. The summit, which is reached in 9 hrs., commands an imposing view of the sea, the islands, and Sicily. Those who make a sufficient stay at Reggio should not omit to make this beautiful forest excursion.

To *Scilla*, see p. 212. — Ascent of the *Mte. Elia*, see p. 212. — This excursion is best made by driving to Palmi (4-5 hrs.; 15-20 fr.), ascending the hill on foot, and descending through beautiful chestnut wood to Bagnara in 2 hrs., where the carriage should be ordered to wait. Travelling in the province of Reggio has always been considered free from hazard.

23. From Naples to Messina by Sea.

Steamers of the *Società Florio & Co.* (office, Strada Piliero 30) on Mondays, Wednesdays, and Fridays at 5.30 p.m., direct in about 18 hrs. (fares 48 fr. 60, 36 fr. 60 c.); on Tuesdays and Saturdays at 5.30 p.m., indirect, in 28 hrs., touching at the chief places on the coast (Paola, Wed. and Sun. forenoons; Pizzo, Wed. and Sun. afternoons). — *Società Rubattino* (office, Strada Piliero 33) on Thursdays at 5.30 p.m., and also on two other days each month, in 18 hrs. (fare 51 fr., 35 fr.). — (From Messina: Società Florio, direct on Mondays and Thursdays at 10 a.m., and Sundays at 3 p.m.; indirect on Wednesdays and Fridays at 6 p.m., arriving at Pizzo on Thurs. and Sat. mornings and at Paola on Thurs. and Sat. afternoons. *Rubattino* on Tuesdays at 5 p.m.) — Embarcation with luggage 1 fr., comp. Introd. vi.

Departure from Naples, see p. 20. After $2^1/_2$ hrs., and beyond Castellamare and Sorrento, the steamer enters the strait between Capri, with the rugged and precipitous Lo Capo (p. 162), and the Punta di Campanella (p. 155). Shortly afterwards a view of the Bay of Salerno is disclosed. As the sun sets and the vessel gradually stands out to sea, Mt. Vesuvius presents a most majestic appearance.

On the Direct Voyage the steamer reaches the open sea about dusk. On the following forenoon the volcano of the island of Stromboli, near which the steamer afterwards passes, becomes visible on the right. The mountain-range of the N. coast of Sicily next comes in sight, presenting a very striking appearance. As the vessel steers for the Strait of Messina we observe Scilla with its castle on the left, and the Faro on the right. Arrival at Messina, see p. 310.

The Coasting Steamers pass the promontories *della Licosa* and *dello Spartivento* and the *Bay of Policastro* during the night. The once powerful town of the latter name was destroyed by Robert Guiscard in 1055, and by the Turks in 1542, and now contains 4000 inhab. only.

On the following morning, *Monte Pollino* (7326 ft.), which terminates the Neapolitan Apennines, is the most conspicuous mountain, and adjoining it begin the *Calabrian Mts.* As the vessel proceeds southwards to Paola we enjoy a succession of fine views. The coast is studded with numerous towns and villages, most of them situated on the heights, between which valleys descend to empty their brooks into the sea. *Verbicaro* is seen somewhat inland, then *Diamante*, at the base of a lofty cliff. Farther on, *Belvedere* with 4627 inhab., charmingly situated on the slopes of the mountain. Then, after a small promontory is passed, in the bay to the S. lies *Cetraro*, most of the inhabitants of which are anchovy-fishers. We next observe *Guardia*, on a lofty hill, with warm baths; then the town of *Fuscaldo*, with 9800 inhab. and the ruins of an old castle.

Paola, a town with 8900 inhab., beautifully situated in a ravine and on the slope of the mountain, carries on an extensive oil and wine trade. When the vessel stops here a busy scene usually takes

place, as the inhabitants hasten on board with all kinds of articles for sale. Paola, which some suppose to be the *Palycus* of the Greeks, was the birthplace of Francesco di Paola, founder of the mendicant order of Minorites. — On the arrival of the steamer carriages start for Cosenza ($3^1/_2$ hrs. drive, seat 5 fr.; see p. 209).

After a halt of about $1^1/_2$ hr. the vessel resumes her voyage. On the coast are the villages of *San Lucido*, *Fiumefreddo*, and *Belmonte*, at the back of which rises the conspicuous *Monte Cocuzzo* (1804 ft). *Amantea* next becomes visible, supposed to be the ancient *Amantia* of Bruttium. The town and fortress, erected on a lofty rock, were garrisoned in 1806 by royalists, who repelled the attacks of the French troops; but, after severe sufferings from famine, they were compelled to surrender the following year. To the S. of Amantea the *Savuto* falls into the sea. The coast becomes flat and less richly cultivated. Farther on, *Nocera*; then past the *Capo Suvero* to the *Golfo di Santa Eufemia*, at the S. end of which lies —

Pizzo (see p. 210); halt $1^1/_2$ hr.

At the S. E. angle of the bay lies *Monteleone*, see p. 211.

The steamboat rounds *Capo Zambrone*, and reaches *Tropea*, an ancient town (5800 inhab.) in a delightful situation, the climate of which is much extolled. To the S. is the *Capo Vaticano* with its lighthouse, projecting far into the sea. In the bay lies *Nicotera*, which suffered severely from the earthquake (p. 212) of 1783, near the influx of the *Mesima*. At *Gioia* (p. 211) the post-road from Naples to Reggio (R. 20) leads down to the coast, which it skirts during the rest of the way. Soon after the harbour of Pizzo is quitted the *Lipari Islands* (R. 36) become visible to the W.; *Stromboli*, with its continually smoking crater, is the most conspicuous. Off Capo Vaticano the Sicilian mountains suddenly appear.

Palmi, *Bagnara*, *Scilla*, see p. 212. The *Aspromonte* range, with the *Monte Alto* (6907 ft.), looks uninteresting from this side. We now enter the *Strait of Messina*, which presents a busy scene during the daytime.

Messina, see p. 310. If the steamer arrives during the night the passenger had better remain on board till morning, enquiring beforehand of the captain when the vessel is to start again.

24. From Naples to Palermo by Sea.

Steamers of the *Società Florio* (office, Strada Piliero 30) 6-7 times weekly, generally at 5 or 6 p.m., in 16-20 hrs.; fares 48 fr. 60, 31 fr. 60 c. — The passenger should be on deck early next morning to enjoy the beautiful approach to Sicily and the entrance into the harbour. — (From Palermo, usually, at 3 p.m.)

Departure from the bay, comp. p. 20; beautiful retrospect. Beyond Capri the steamer reaches the open sea. Early next

morning (between 5 and 6 o'cl.) the *Lipari Islands* (R. 36) are seen to the S. (left); later the island of *Ustica* (p. 272) to the W., long remaining visible; then, about 10 a.m., the towering mountains of Sicily; to the extreme right is the *Capo di Gallo*, nearer rises *Monte Pellegrino* (1958 ft.; p. 268), and to the left is the *Monte Catalfano* (1233 ft.), with a smaller pointed promontory, guarding the E. entrance to the Bay of Palermo. At length we perceive the beautiful and extensive city. A little to the left of Monte Pellegrino are the lofty *Monte Cuccio* (3445 ft.), *Monreale* (p. 266), and farther distant the *Monte Griffone*.

Palermo, see R. 25.

SICILY.

General Remarks.

Strabo, the Greek geographer, in one passage calls Sicily an 'addition', in another a 'detached portion' of Italy; and there is indeed not one of the surrounding islands so intimately allied, geographically as well as historically, with the great peninsula which bisects the Mediterranean. Goethe has justly observed that, without Sicily, Italy would lose much of its charm: 'the climate cannot be too highly extolled; the beauties are innumerable.' This cannot fail to be experienced by every traveller who forms acquaintance with this 'gem among islands'. Nor is the beauty of the scenery the sole attraction to the wanderer from the north. Those equipped with even a superficial knowledge of history cannot but experience a profound interest in the places with which the most ancient Hellenic and Roman traditions are connected, where the destinies of Athens, Carthage, and Rome have been decided, and where mediæval characters so famous as Henry VI. and Frederick II. have ruled. There is not a nation which has materially influenced the destinies of European civilisation, that has not left distinct traces of its agency in this island. Those whose time and resources permit are therefore strongly recommended to visit Sicily before proceeding homewards.

Modes of Travelling. Steamboats ply daily (see pp. 223, 222) from Naples to Palermo, and almost daily from Naples to Messina. Others start on alternate Fridays from Marseilles for Palermo (Messageries Maritimes de France). Steamers also ply once weekly from Palermo to Sardinia (R. 44), and to Malta and the East. — Railway to Reggio, and the passage thence to Messina, see R. 22; the railway journey from Naples to Reggio occupies 29 hrs., the passage thence to Messina 1¾ hr.

Other steamers (*Società Florio*, whose headquarters are at Palermo) make the circuit of the island once a week, Palermo being the starting-point, and Messina and Syracuse the principal stations. A steamboat also plies several times weekly between Palermo and Messina, see p. 304. The service is tolerably punctual on the N. and E. coasts, but on the S. side of the island, where the navigation is more difficult, delays of many hours and even days frequently occur.

Railways. The network of railways with which the island is to be overspread is steadily progressing. The following lines are completed: (1) From *Messina* by *Catania* to *Syracuse*, 114 M.; (2) From *Catania* to *Campobello* (104 M.), and *Favarotta* (to be opened in the summer of 1880); (3) From *Palermo* by *Termini* to *Girgenti* and *Porto Empedocle*, 89 M. This line is to be connected with the railway to Catania by a line running viâ Vallelunga and Marianopoli to S. Caterina, and by another farther S., between Caldare and Canicatti. (At present the diligence running twice daily between the two latter places maintains the direct communication between Palermo and Catania.) — A railway from Palermo by Partinico, Alcamo, Castelvetrano, and Marsala to Trapani is also in course of construction, and when finished will greatly facilitate a visit to the ruins of Segesta and Selinunto, and lay open the whole of the W. coast. Several portions of this line are almost ready for traffic, comp. pp. 272, 276.

Diligences run on all the principal roads in Sicily, the fare being

15 c. per kilomètre (1 kilomètre = 5/8 English M.), or about 25 c. per English mile; but the vehicles are generally bad, and there is often a difficulty in procuring seats as no supplementary carriages are provided. The interior of the vehicle has occasionally to be vacated in the middle of the night to make room for the mails. Passengers for the longer distances have the preference, and those who wish to be taken up at an intermediate station are never certain of obtaining a seat. This system moreover encourages dishonesty and extortion on the part of the conductors. Diligence-travelling, however, has come more into favour since the completion of the new roads at the W. end of the island. If any danger is apprehended, a sufficient escort is always provided. The traveller will often find it convenient to travel by these vehicles from station to station, and then to make digressions from the high-road on foot or on mule-back. Driver's fee 5 soldi. The '*Periodica*', or omnibus which competes with the diligence on the principal routes, is a very inferior conveyance.

Carriages may be hired at all the larger towns. The usual charge throughout the island for a carriage with three horses, when hired for several days, is 20-25 fr. per day, including tolls (*catena*), but exclusive of 'buona mano' (2-3 fr. per day). The average daily journey is 40 Sicilian miles (37½ Engl. M.).

Mules. Now that the new roads are completed the traveller need not perform the whole of his Sicilian tour on the back of a mule, as used to be the practice. Not only is the constant riding fatiguing and monotonous, but it is not pleasant to be always dependent on one's guide ('vetturino'), who contracts to provide the traveller with every necessary at a fixed sum per day. The usual charges from Palermo are for one person with two mules 40 fr., for two persons with four mules 60 fr. per day, and so on. Travelling by diligence, or even in hired carriages on the high-roads is therefore less expensive than riding; but there are of course many excursions where riding or walking alone is practicable.

The charge for a mule, exclusive of hotel-expenses, varies in different parts of the island, but the maximum may be stated at 10 fr. per diem. The attendant expects a slight additional fee. If a mule be engaged with a guide who is also mounted, for a journey of several days, the whole charge does not exceed 7-10 fr. per day. If, however, the traveller does not return to the point of starting, the return-journey must be paid for. The rider should previously stipulate for a good saddle (*sella* or *sedda inglese*), and not a '*bisazza senza staffe*', i.e. a saddle without stirrups, such as the Sicilians use.

Letters of introduction to inhabitants of the island will be found very useful, and for scientific travellers, who wish to economise time, almost necessary. The card of an officer of the Carabinieri often serves as a kind of introduction.

Brigandage. From the events of 1860 down to the present time, the state of public security in Sicily has always been more or less unsatisfactory, and the stringent measures of government have not yet been entirely successful in rooting out the evils of brigandage. In fact an effectual cure can scarcely be expected as long as the present social and agricultural state of the island remains unchanged. (Comp. also Introd., p. xiv.) Generally speaking, it is wealthy natives, and not foreigners, against whom predatory attacks are directed. The provinces of Messina and Catania, including Mt. Ætna, are regarded as perfectly safe, while the most hazardous localities are the environs of Palermo and some parts of the interior.

Plan of Tour. The best seasons for travelling in Sicily are the months of April and May, or September and October. Even in January the weather is often fine and settled. The ascent of Ætna in spring is possible, but the best period is August or September, after the first showers of autumn have cleared the atmosphere.

Many travellers, especially if accompanied by ladies, will content themselves with a visit to *Palermo*, and to *Messina* and *Taormina* amidst the striking scenery of the E. coast, and they will perhaps include *Catania*, *Mt. Ætna*, *Syracuse*, and *Girgenti* in their tour. All these places

may be visited with ease and comfort, as the steamboat and railway services are regular and the inns good. The W. half of the island, and particularly the ruins of *Segesta*, the *Monte S. Giuliano*, and *Trapani*, may be visited by diligence or hired carriage, or by steamboat. *Marsala*, *Castelvetrano*, and the ruins of *Selinunto* are reached from Trapani by good carriage-roads. The best mode of exploring the very picturesque *N. Coast* is mentioned at p. 304.

Palermo, Messina, Taormina, Syracuse, and Girgenti may be visited in a fortnight: — At *Palermo* 3-4 days; journey to Girgenti 1 day; at *Girgenti* 1-2 days; diligence and railway-journey through the interior of the island to Catania 1½-2 days, or by steamer to Syracuse in 18 hrs.; at *Syracuse* 1½-2 days; at *Taormina* 1-2 days; at *Messina* 1-2 days. — The most energetic of travellers, however, will take at least a month to exhaust the beauties of the island. The following routes are the most important: — At *Palermo* 3-4 days; by land in 4 days, or by steamer direct in 18 hrs. from Palermo to *Messina;* in the latter case *Milazzo* and *Patti (Tyndaris)* should be visited from Messina, 3 days; by railway to *Taormina* 1 day; *Catania* and *Ætna* 3 days; stay at *Syracuse* 2 days; by steamer in 18 hrs. to *Girgenti;* at Girgenti 1-2 days; by land in 2 days to *Sciacca*, *Selinunto*, and *Castelvetrano;* thence by *Calatafimi (Segesta)* in 2 days, or, if *Marsala* and *Trapani* be included, in 4 days, to Palermo.

Geography and Statistics.

Sicily (the ancient *Sicilia*, *Sikelia*, or *Trinacria*) is the largest island in the Mediterranean. Its area, according to the most recent measurements, amounts to 29,240 sq. kilomètres, *i. e.* about 11,450 Engl. sq. M. The form of the island is an irregular triangle, the W., truncated angle of which is the promontory of *Lilybaeum*, or *Capo di Boeo*, near Marsala; the N.E. angle is the promontory of *Pelorum (Capo del Faro)* nearest the mainland of Italy, and the S.E. angle the promontory of *Pachynum (Capo Passero)*. The N. coast is 200, the E. 135, and the S. W. 177 Engl. M. in length.

The whole island of Sicily is mountainous in character. Closely connected with Italy by geological structure as well as in geographical position, it forms a continuation of the great Apennine range which stretches across the Mediterranean from the main trunk of Europe to Africa, a submerged prolongation of the range being also distinctly traceable. The distance between *Cape Boeo* and *Cape Bon* is only 75 M., and the depth in the direct line never exceeds 100 fathoms, except in one narrow belt running S.E. towards the island of *Pantelleria* (248 fathoms), while the *Straits of Pantelleria*, separating Sicily from Africa, are as a rule not more than 50 fathoms deep. This submerged elevation is probably of volcanic origin. Pantelleria and Linosa are extinct volcanoes, and the heights which at many points approach the surface of the water are probably the cones of submarine volcanoes, not yet levelled by the action of the waves. The submerged peak of *Graham's Shoal*, to the S. of Sciacca, not more than 2½ fathoms from the surface, and now covered with beautiful corals, marks the scene of several submarine volcanic eruptions, the most famous of which took place in 1831, and formed the ephemeral island of *Giulia* or

Ferdinandea. To the N. of Sicily lies another volcanic tract, the eruptions of which have produced the *Lipari Islands.* The S. E. portion of the island of Sicily is of the tertiary formation, and is connected with the contemporaneous and similar formations of the *Malta Islands* by a submarine table-land. The virtual W. apex of Sicily is formed by *Maritimo*, the westernmost of the *Aegadian Islands*, which lie in shallow water, and are geologically identical with the actual W. coast of Sicily. The Straits of Messina, only 2 M. wide at their narrowest point, and at their shallowest part (near the same point) 51 fathoms deep, may be regarded as a submerged depression which was not raised high enough at the last upheaval of the spurs of the Apennines to appear as a defile on land instead of a strait in water. (A converse case is that of the defile of Tiriolo near Cantanzaro, in Calabria, which a slightly less powerful upheaval would have also left a strait.) The shallowness of the sea on the S. and S.W., coupled with striking palæontological proofs, thus warrants the conclusion that Sicily was at a comparatively recent geological period united with the continent of Africa. On the N. and E., on the contrary, the shores of the island descend abruptly into the deepest parts of the Mediterranean, a sounding of no less than 2000 fathoms having been made within about 30 M. of *Cape Passero.*

Mountains. Sicily, which is of a hilly or mountainous character throughout its whole extent, may be roughly described as a table-land of a mean level of 2300-2800 ft., somewhat tilted towards the N., and higher at the edges than in the interior. The loftiest of the non-volcanic summits are towards the N., where a range of mountains runs from the Straits of Messina along the coast, forming a prolongation of the Apennine range which traverses the Italian peninsula. The continuity of the chain remains unbroken as far the valley of Polizzi, a place of historical interest, whence the *Himera Septentrionalis (Fiume Grande)* flows N. to the Tyrrhenian, and the *Himera Meridionalis (Fiume Salso)* S. to the African Sea. The W. part of the range, which consists rather of detached groups of mountains, is the only one which has received a distinguishing name from the natives, who call it the *Madonie.* Its highest summits are the *Pizzo dell' Antenna* (6480 ft.), the loftiest mountain in the island after Ætna, and the *Monte Salvatore*, both covered with snow during one half of the year. Scientific geographers apply the name of *Nebrodic Mountains* to the Madonie together with the mountains to the N. and N.W. of Ætna (where the *Monte Sori* attains a height of 6052 ft.), while they distinguish that section of the range which abuts on the Straits of Messina as the *Peloric Chain* (the *Montes Neptunii* or *Pelorides* of the ancients), culminating in the *Dinnamari* or *Antennamare* (3707 ft.) near Messina.

To the W. of the important watershed of the two Himeras the mountains still form a chain or range, though of less distinct char-

acter, the highest summits of which all lie near the N. coast. Thus near Termini rises the *Monte S. Calogero* (4347 ft.), while near Palermo are *Monte Cuccio* (3441 ft.), and, farther inland, the *Busambra* (5298 ft.), a huge and almost perpendicular mass of rock. As we proceed towards the W., however, single mountains or isolated clusters become more prominent, till they end at last in the pyramid of *Monte S. Giuliano*, the ancient *Eryx*, rising precipitously from the sea and standing like a gigantic sentinel to guard the W. coast of the island. From this great northern range, running from E. to W., various minor chains branch off towards the S. and S.W. into the heart of the island, leaving both on the E. and W. small littoral plains between them and the sea. From *Monte Artesino* (3914 ft.), to the N.W. of Leonforte, diverges a range which connects the mountains of the N. coast with the isolated group in the S.E. part of the island. More to the W., near the centre of the narrowest part of the island, rises the conspicuous *Monte Cammarata* (5177 ft.), and still farther W. is a considerable mass culminating in the *Monte Rose* (4711 ft.). To the S.W. of the latter are the wild and rugged *Caltabelotta Mts.* (3000 ft.), the last spur of which is the *Monte S. Calogero* near Sciacca, celebrated for its hot springs.

In the S.E. corner of the island is a mountainous district of a very peculiar and interesting geological character, united with the other mountain-systems only by a narrow ridge near Caltagirone. In the heart of it rises the *Monte Lauro* (3230 ft.), whence the considerable rivers of this part of Sicily descend in all directions through profound ravines and valleys, the sides of which are honeycombed with caverns. These erosions reveal to us the fact, that, while the surface of the mountain consists chiefly of tertiary shell-limestone, this formation alternates lower down with strata of dark volcanic rock. These were most probably formed by the agency of submarine volcanoes at a period prior to the upheaval of Mt. Ætna, the scoriæ and other materials emitted by each eruption having been afterwards levelled by the action of the waves and covered with marine deposits. At last came an eruption powerful enough to raise the whole tract above the level of the sea. Nearly the whole remainder of the island, particularly the districts in the middle, and to the S. and S.W., is also composed of the tertiary formation. To this formation, represented mainly by marl, clay, and gypsum, belong extensive deposits of sulphur and rock-salt, the first of which contribute so materially to Sicily's wealth and prosperity, while the latter are as yet almost untouched. The sulphur-strata extend westwards as far as the secondary mountain-ranges near Salemi and Partanna, and eastwards as far as the mountains of Judica and Rammacca. Whatever part of the interior of the island the traveller visits, he is sure to stumble upon a sulphur-mine, or meet long trains of waggons or mules conveying

this 'yellow gold' of Sicily to the coast. The richest mines are at *Lercara* (p. 288), situated on the watershed between the Tyrrhenian and African Seas, to the N. of Girgenti, and near *Caltanissetta* (p. 295). — The Tertiary Formations in Sicily attain a most unwonted altitude; the huge rock on which lies *Castrogiovanni*, the historical *Enna* (p. 296), rears its head no less than 3270 ft. above the level of the sea. — The mountains on the N. coast, with the ramifications extending to the Eryx and the Monte San Calogero near Sciacca, belong to the secondary formations, and consist chiefly of calcareous limestone. This limestone is perforated by numerous caverns, in which the bones of huge pachydermata, denizens of the country before its separation from the African continent, and various prehistoric antiquities are frequently found. — The Peloric range and the mountains of the N. coast from Messina to *Cape Calavà* are composed of crystalline rocks of the primary formations, but their bases are overlaid with strata of recent tertiary deposits, so that the older formation seldom comes to light on the coast itself. The identity of the geological structure of this part of the island with that of Calabria is a proof of the intimate connection between Sicily and the Italian peninsula. On both sides of the Strait of Messina the prevailing rock is gneiss, with which are associated small quantities of a fine-grained granite, mica-slate, pegmatite, and granular limestone. The famous rock of *Scylla* (p. 212), visible from the Faro point, and the peninsula of *Milazzo* (p. 309), are both formed of fine-grained granite and gneiss. The S. margins of the Peloric Mts. and of the *Aspromonte* (p. 221) consist of clay-slate.

Mt. Ætna (10,835 ft.), the loftiest mountain in Sicily and the largest volcano in Europe, rises on the E. side of the island, and is completely detached from the other mountains by the deep valleys of the *Simeto* and *Alcantara*. The watershed between these rivers, however, near the *Lake of Gurrita*, which is sometimes quite dry, attains a considerable height (3792 ft.). The district in which this great volcano rises has evidently been at one time a bay of the sea, still recognisable in the plain of Catania. The mountain is capped with snow throughout the year, except during a few weeks in summer, while in some of the gullies the snow never melts entirely.

The island contains no Plains of any extent. The most considerable is the *Piano di Catania (Ager Leontinus, Campi Laestrygonii)*, extending between the rivers Simeto and Gurnalunga. The littoral plains of *Terranova (Campi Geloi)*, *Licata*, and *Milazzo*, the plain between *Trapani* and *Marsala*, and the *Conca d'Oro* near Palermo may also be mentioned.

The **Coasts** of Sicily are as a rule steep and rocky, short reaches of flat coast being found in the gulfs of Catania and Terranova, and to the S. of Trapani only. A peculiarity of the Sicilian coast

is found in the numerous narrow peninsulas lying in front of it, which have in comparatively recent times only ceased to be islands, and which almost invariably form good harbours. Of this nature are the peninsulas of *Syracuse*, *Augusta*, *Trapani*, *Milazzo*, and *Messina*. (The strikingly picturesque *Monte Pellegrino*, near Palermo, was also at one time an island off the coast.) To these capacious natural harbours falls to be added the artificial one of *Palermo*, the somewhat inadequate successor of the famous ancient harbour, which has been gradually silted up during the geological elevation of the W. coast of Sicily. The same cause has rendered the fine harbour of *Trapani* almost useless. The S. coast is perfectly destitute of natural harbours, and therefore unapproachable in stormy weather; but artificial harbours have recently been constructed at great expense at *Porto Empedocle* and *Licata*.

The **Rivers** of Sicily are very numerous, but none of them are large, and with a few exceptions they all dry up in summer. The district of primary formations in the N. E. of the island does not contain a single perennial water-course, but many broad *Fiumare*, or river-beds, filled after heavy rain with turbulent and destructive torrents, which carry down large masses of the easily detached rock, and refuse to be confined within embankments, often causing widespread devastation. During this century especially, since most of the primeval forests have been cut down, the disintegration of the rocks on the mountains and the destruction of the orchards on their slopes and at their base, caused by these torrents, have assumed startling proportions. The stony beds of the 'fiumare' are sometimes upwards of $\frac{1}{2}$ M. wide at the mouth, and even in winter are traversed by a mere thread of water only. The numerous streams towards the S.E., which take their rise in the porous, honeycombed limestone hills, are, on the other hand, comparatively copious in the lower part of their course. Water may generally be found by digging below the dry beds of the fiumare even in summer. The principal rivers, none of which are navigable, are the *Simeto* (which receives the *Fiume Salso*, *Dittaino*, and *Gurnalunga*, and waters a great part of E. Sicily), the *Alcantara*, the *Fiume Salso (Himera Meridionalis)*, the *Platani*, the *Belice*, the *Oreto*, and the *S. Leonardo* near Termini. (In the Map at the end of the Handbook the water-courses which dry up in summer are coloured brown, and those which contain water throughout the whole year are blue.)

The splendid **Forests** with which Sicily was originally covered, and which yielded the admirable ship-building timber mentioned so often in the days of the Greek and Saracenic domination, have been disappearing rapidly under the axe of the woodman since the 16th cent., and especially since the beginning of this century. In the 11th cent. the Monte Lauro was still clothed with forests of pines and fir, and in the 15th cent. the Monte Pellegrino, now

conspicuous for its baldness, was clothed with underwood. The total area of the forests in Sicily in 1857 was estimated at 170,000 acres, but this has probably greatly decreased, as the forests of Ætna then covered 125,000 acres, while the whole province of Catania now contains only 60,000 acres of wood. The only considerable forests are those of Ætna and the mountains on the N. coast, the finest of which are the *Caronian Forest* and the *Bosco di Ficuzza* on the Busambra, where the Bourbon sovereigns used to hunt when they resided at Palermo. These woods consist of oaks, chestnuts, elms, ashes, etc., and are carpeted with thick green underwood like the woods of Central Europe, while others nearer the coast and in lower situations consist mainly of isolated evergreen oaks (*Quercus Ilex*, *Quercus Suber*, etc.). Pine-forests are found in the Ætna region only. The *Macchie*, a kind of thicket of dense, almost impenetrable, and often thorny bushes, 5-6 ft. high, peculiar to the regions of the Mediterranean, and growing on the denuded sites of former forests, are less common in Sicily than in neighbouring lands.

Products and Cultivation. The current impression that only a small portion of the area of Sicily is cultivated, is quite erroneous. In 1857 it was estimated that about 200,000 acres only were unproductive, and 1,600,000 acres under pasture, leaving 5,500,000 acres, or $^3/_4$ of the whole area, under cultivation. Since that date, moreover, a large proportion, probably about one-half, of these unproductive lands have been reclaimed, chiefly through the partition of large estates falling into the hands of government on the failure of heirs. The value of pasture in Sicily may be gathered from the fact that an annual rental of 25,000 fr. has been paid for the apparently barren Mte. Pellegrino near Palermo.

The cultivation of the soil has made rapid strides within the last few decades, especially since 1860, and arboriculture has of late become one of the chief occupations of the farmer. The greater part of the island is still devoted to the production of wheat, but the culture of fruit-trees, especially of the *Citri* (the generic term for oranges, lemons, and citrons), is found to be still more lucrative, and assumes ever-increasing proportions. In the Conca d'Oro near Palermo the yield of a hectare ($2^1/_2$ acres) of lemon-trees averages 4300 fr., and that of a hectare of orange-trees 2900 fr. per annum. The export of these fruits, particularly to the United States, is steadily increasing, and has now reached the value of 80,000,000 fr. annually. They are shipped in almost equal quantities from Palermo and Messina, being cultivated most sedulously on the N. coast from Partinico to Messina, and on the E. coast as far S. as Catania. The orange and lemon harvest lasts from November to March, but the fruit does not thoroughly ripen till January. During the hot season the trees require a constant supply of water. About one-fifth of the whole island is now devoted to the culti-

vation of trees of various kinds, the products of which are exported to the value of 135,000,000 fr. annually, a sum that will appear still more considerable when it is remembered that nine-tenths of the islanders themselves subsist entirely on wheaten bread, fruit, and fish. This branch of agriculture is interesting, not only from an economical but also from a social and moral point of view. The constant attention which arboriculture demands renders it impossible for the agricultural labourers to live in crowded villages, often at a considerable distance from their daily work; so that this branch of agriculture tends to a more equal distribution of the population, and contributes to improve their moral condition. Sicily at present contains about 500 of these over-grown villages of agricultural labourers, with an average population of 5000 each, but the people are now beginning to descend from their rocky nests and settle among the fields.

Another prevalent error with regard to Sicily is that its fertility has decreased. Rain still falls in sufficient quantity to make the fruits of the field as plentiful now as of yore, in spite of the poor agricultural implements and the want of manuring. The porous nature of the soil and the hilly character of the ground greatly facilitate its irrigation, and volcanic agencies also tend in some districts to prevent undue exhaustion. In the time of Cicero the crops of wheat in the Leontinian Fields, the best land in the island, yielded a ten-fold return, whereas at the present time the average return for the whole of Sicily is eleven-fold. The total quantity of grain produced at the same period (at which, however, a falling-off had begun to be perceptible) amounted annually to about two-thirds only of the present crop, and arboriculture had scarcely been attempted. *Wheat*, *Barley*, and *Beans*, which form almost the only crops, cover all the available level districts in the island. As the Sicilian wheat is of excellent quality and commands a high price, it is usually exported, while an inferior kind is imported for home consumption; but the already-mentioned concentration of the population in a few large villages, the peculiarity of the farm-tenure, the inferiority of the agricultural implements, and the occasional deficiency of hands, which is supplied in many parts by peasants from Calabria, are unfavourable to the agricultural prosperity of the country. The fields on the N. and E. coasts, like those in Sardinia and N. Africa, are enclosed by *Cactus-hedges (Opuntia Ficus Indica* and *Opuntia Amyclaea)*, which frequently attain a considerable height. Their fruit, the cactus-fig, of a sweetish, somewhat insipid taste, is much esteemed by the natives, who in autumn use it to a considerable extent as a substitute for bread. In some places, such as the plain of the Conca d'Oro near Palermo, there are whole fields of the cactus, the yield of which is very considerable. The *Cotton* culture, which was greatly extended during the American civil war, has since then declined, as

the Sicilian cotton is very inferior to the American. Sumach (*Rhus coriaria*, the leaves of which are used in tanning and as a black dye) and linseed are among the staple exports. Other products exported, besides the Citri and their essential oils, are almonds, olive oil, wine (Marsala, Riposto, Catania, Vittoria, and Siracusa), nuts, capers, pistachios, manna, liquorice, lentils, and raisins. The chief animal products are silk, hides, wool, anchovies, tunny-fish, and cantharides. Mineral products: sulphur, salt, and marble. The island possesses no mines of the precious metals or of coal. Many of the merchants are Germans and Swiss, who have to a great extent taken the place of the English, but the Sicilians themselves are now beginning to turn their attention more zealously to commerce. About two-thirds of the manufactured goods imported into Sicily, as well as Italy, pass through the hands of Swiss and German merchants. The statistics relating to the exports and imports are untrustworthy, but it is ascertained that the former are far more considerable than the latter. This will be still more the case as agriculture advances in consequence of the partition of the vast landed estates and the promotion of the public safety.

Climate. The climate of Sicily, which may be described generally as of a marine character, is a most delightful one, and in equableness is second to that of Madeira alone. This is especially true of the climate of *Palermo*, which is rapidly coming into favour as a winter residence for invalids. *Catania* is somewhat colder in winter, and is moreover exposed to sudden changes of temperature on account of the proximity of Mt. Ætna. *Messina* and *Syracuse* are windy places.

In Sicily the year consists of two seasons only, the rainy and the dry. The Rainy Season corresponds with the winter of Central Europe, and is marked by a fall of temperature. The freezing-point, however, is seldom reached, except occasionally just before dawn, and there are few winter days when one cannot sit comfortably in the open air in a sheltered situation. The rainy season is at the same time that of the most luxuriant vegetation. It is ushered in by thunder-storms in September and October, sets in steadily in November, generally relaxes somewhat in January, ends towards the close of March, and is followed by a few violent thunder-storms in April and May. In June, July, and August, but particularly in July, almost no rain falls, but the heat is tempered by the proximity of the sea. Continuous rain is, however, rare, even in the wet season, and there are seldom more than half-a-dozen days in the year absolutely without sunshine. Cicero's remark on Syracuse, that the sun shines there every day without exception, is almost literally true. The heaviest rainfall occurs in December. In Palermo it averages 22 inches per annum, of which 3 in. fall in December and only about $^1/_6$ in. in July; in Syracuse

the rain-fall is 16 in., with practically none in June, July, and August. Wheat is sown at the beginning of the rains, and reaped shortly after their close.

The Winds also vary in accordance with these two divisions of the year. From October to March the rainy W.S.W. wind, blowing from the equatorial regions, prevails; from May to August the prevalent wind blows from the N.E., forming a continuation of the trade-winds from beyond the N. pole; while in April and September these winds blow alternately. Violent winds, with the exception of the Scirocco, are rare, and the barometrical changes are on the whole slight. The *Scirocco* is one of the few drawbacks to the climate of Sicily. It visits Palermo, where it is particularly disagreeable, about twelve times a year, and may occur in any month, though it is most frequent and most violent in April and the short transitionary seasons generally. On the E. coast it is generally charged with moisture, but at Palermo it is hot and dry. The highest temperature ever observed in the shade at Palermo (105° Fahr.) was registered during the scirocco. During its continuance the sky is of a dull, leaden appearance, often with a tinge of red, occasioned by the columns of dust which the storm frequently brings with it from a long distance. If rain falls, these fine particles of dust occasion the phenomenon known as 'blood rain', which may be easily collected on the foliage of the trees. Meteorologists seem now for the most part agreed that the scirocco is one of the hot periodical storm-winds, which blow from the Sahara in all directions (such as the Harmattan, Khamsin, etc.). Its effect, often less felt at first by visitors from the N. than by the natives, is to occasion a difficulty of breathing and lassitude, which unfit one for work, especially of a mental nature. The scirocco, however, often lasts for a few hours only, and rarely for more than three days.

One of the great advantages of the climate of Sicily, as already observed, is its equableness, sudden changes of temperature being rare. The heat at Palermo in summer is little greater than at Florence, while the winters are remarkably mild. The mean temperature in August, the hottest month, is 78° Fahr., and in January, the coldest month, 52°, the difference being 26° only, while the mean annual temperature is about 64°. The lowest temperature yet recorded at the observatory at Palermo has been 35°, but it is known that the mercury occasionally descends 3-4° below the freezing-point in the early morning almost every winter. During December, January, February, and March the thermometer remains at almost the same level, and abrupt changes are very rare, especially at Palermo, which is sheltered from the N. wind by the Monte Pellegrino. The mean daily range of temperature at Palermo is about 12°, in winter less, and on some days not more than 4-5°. Catania has a mean annual temperature of 65°; in summer

it is warmer than Palermo, and in winter colder. The daily range of temperature is also somewhat greater, and a difference of 41° has been noticed within 24 hours.

Mineral Baths, most of them sulphureous, and already famous in ancient times, are established at *Sciacca* on the Monte S. Calogero (Thermæ Selinuntinæ), at *Termini* (Thermæ Himerenses), at *Termini di Castro* near Barcellona, and at *Acireale* near Catania. The bath-arrangements are very defective, those at Acireale and the two Termini being the best.

The **Population** of the island, according to the census of 31st Dec. 1875, amounts to 2,716,672, or on an average 237 souls per Engl. sq. M. National schools have been established everywhere under the new régime, and the towns now possess commercial (*scuola tecnica* and *istituto tecnico*) and grammar schools, but the number of 'analfabeti' (persons who can neither read nor write) still amounts to four-fifths of the whole population ($^9/_{10}$ths in 1864).

Districts. From the Saracen period down to the beginning of the present century the island was divided into three districts: the *Val* (Welâia) *di Demone*, the N.E. portion; the *Val di Noto*, the S.E. part; and the *Val di Mazzara*, to the S.W. Since 1817 it has been divided into seven prefectures: (1) *Palermo*, with 664,359 inhab.; (2) *Trapani*, with 248,266; (3) *Girgenti*, with 304,787; (4) *Caltanissetta*, with 242,359; (5) *Catania*, with 517,076; (6) *Siracusa*, with 306,775; (7) *Messina*, with 433,050 inhabitants.

Towns. The principal towns are Palermo, Messina, Catania, Modica, Trapani, Termini, Acireale, and Caltagirone. Of the 120-130 towns in the kingdom of Italy which contain above 10,000 inhab. upwards of one-quarter belong to Sicily. This is explained by the fact, that owing to the constant wars of the middle ages, the predatory incursions of barbarians, and the insecure state of the country, it was unsafe for the peasantry to live in villages, and this class has therefore mainly contributed to swell the population of the towns.

Measures. Besides the official *mètre*, the following standards are still used: 1 *canna* = 8 *palmi* = 2.065 *mètres* = $2^1/_4$ yds.; 1 *palmo* = 12 *once* = 0.258 *mètre*.

Historical Notice.

1. Political History.

First Period. According to the traditions of ancient Greek mariners, Sicily was once inhabited by Cyclopes, Gigantes, Lotophagi, Læstrygones, etc., whom Sicilian historians have endeavoured to classify into iron-workers, stone-workers, farmers, and gardeners. The most ancient inhabitants of Sicily were a prehistoric race, the only certain traces of whom are the flint implements found in various parts of the island and perhaps a few of the stone monuments. They were followed by the *Sicani*, who were believed by some authorities to be of Iberian, by others of Celtic origin. It is more probable, however, that they belonged to an Italian race. They dwelt at first in the E. part of the island, but within the period embraced in history are found only in the W., between the Tyrrhenian Sea (Hykkara) and the Libyan Sea. The deserted territory of the Sicani to the E. was taken possession of before B.C. 1000 by the *Sikeli*, a tribe related to the Latins, which, as some authorities believe, had already had a warlike history and made maritime raids upon Egypt. They dwelt in the S.E. corner of the island, in the middle of its E. half, especially in the valley of the Symæthus, and on the N. coast. Their principal towns were: *S. Hybla*, *Menai* (Mineo), *Morgantium*, *N. Hybla* (Paternò), *Centuripe*, *Agyrion* (S. Filippo d'Agirò), *Assorus* (Asaro), *Aluntium* (S. Marco), and *Agathyrnum* (near C. Orlando). The *Phœnicians*, coming from the E., founded numerous colonies on the coast, and the *Elymi*, supposed to be descended from the Trojans, occupied *Segesta*, *Eryx* (with the sanctuary of Aphrodite), *Entella*, and other settlements. The *Greeks* make their appearance in Sicily in B.C. 735, when the Ionian Theocles of Chalcis (or Athens) founded *Naxos*, at the mouth of the Cantara. During the following year Dorians from Corinth under *Archias* founded *Syracuse;* and in 728 *Megara Hyblaea*, another Dorian colony, was settled by Lamis of Megara. *Zankle* (afterwards Messana) was peopled by Ionians, who also founded *Leontini* and *Catana* (729). A Dorian character was impressed upon the S. coast by the foundation of *Gela* (Terranova) by Rhodians and Cretans in 689, of *Selinus* by Megara in 628, and of *Acragas* (Girgenti) by Gela in 581. The Dorians also made themselves masters of the S.E. corner of Sicily through the Syracusan colonies of *Acrae* (664), *Casmenæ* (624), and *Camarina* (589). *Himera* (648), the only Greek colony on the N. coast, was a joint settlement, in which the Ionian element preponderated. The occupation of the Lipari Islands in B.C. 580 marks the close of the spread of the Hellenic power in Sicily, and the beginning of the Semitic reaction. The Phœnicians, who on the approach of the Greeks had retired to *Solus* (or *Soloeis*), *Panormus*, and *Motye*, now

placed themselves under the protection of Carthage and thus imposed a check upon the farther progress of Hellenisation. The Sikelians in the E. part of the island, however, became almost entirely subject to the Greeks.

The Greek colonies, as they grew in population, soon began to suffer from internal dissensions between the different classes of citizens. This led to the formation of codes of law, of which that of *Charondas* of Catana is the most famous, and to the establishment of tyrannies, a form of government which attained its most characteristic development in this island. The most notorious of the ancient tyrants was *Phalaris of Acragas*. About the year 500 we find tyrants ruling over most of the cities, of whom *Gelon* of Syracuse and *Theron* of Acragas, united by ties of family and interest, rescued the Greek sway from the perils which threatened it, when, at the time of the 2nd Persian War, the Greeks of the western sea were attacked by the Carthaginians. In 480, however, the Greek cause was victorious at the battle of Himera, the Salamis of Sicily. The short but brilliant golden age of Hellenic Sicily now began, sullied only by the destruction of the Chalcidian towns of the E. coast by Gelon and Hiero. The greater number of the temples and aqueducts at Syracuse, Girgenti, Selinunto, Himera, etc., the ruins of which excite such admiration at the present day, were erected between 480 and 450. But internal municipal struggles, fomented by the democratic parties of the different cities, and the renewed antagonism of the Doric and Ionic-Achæan elements paved the way for a catastrophe, to which the great Athenian campaign against Syracuse in 413 contributed. Previously to this the Greeks had a formidable enemy to subdue in *Ducetius* of Netum (Noto), who united the towns of the Sikeli in a confederacy against the Greeks (461-440), but this league was compelled to succumb to the united forces of Syracuse and Acragas. What the Sicilians had failed in effecting was now attempted with more success by the great power of Africa. The Carthaginians now began their most formidable attacks. Selinus and Himera were destroyed by them in 409, Acragas taken in 406, Gela and Camarina conquered and rendered tributary to Carthage in 405, and Messana razed to the ground in 396. These events were instrumental in causing the rise of *Dionysius I.* in Syracuse (406), who extended and fortified the town, and after a war of varied success finally drove back the Carthaginians in 382 to the Halycus (Platani). Down to his death in 367 Dionysius was master of the destinies of Syracuse, and with it of Sicily; the greater part of Magna Græcia was also subject to his sway, and he even intervened several times with effect in the affairs of Greece itself. Syracuse never again attained to such a pinnacle of power. On his death dissensions began anew. *Dionysius II.* was inferior to his father, and *Dion* able as a philosopher only. *Timoleon*, however, succeeded in 343-336 in restoring some degree of order, defeated the Carthaginians in 340 on

the Crimissus (Bilice), and again restricted their territory to the W. of the Halycus. But even his brilliant example availed little to arrest the increasing degeneracy of the people. In 317-289 *Agathocles* usurped the sovereignty of Syracuse, and in 310 the Carthaginians besieged the city, although unsuccessfully. The brilliant African campaign of Agathocles was without enduring result. *Pyrrhus* too, who had wrested the whole island as far as Lilybæum from the Carthaginians, soon quitted it again for Italy (278-276), dissatisfied with the prevailing anarchy and disunion. In 274 *Hiero II.* usurped the tyranny of Syracuse. His siege of Messana, of which Campanian mercenaries, or Mamertines, had treacherously taken possession, compelled the latter to sue for Roman aid. Thus it was that the *Romans* obtained a footing in the island, and the struggle between them and the Carthaginians, who had supported Hiero, now began. The chequered contest for the sovereignty of Sicily lasted from 264 to 241. Hiero, who in 263 had become an ally of Rome, ruled over a small independent kingdom on the E. coast, even after the final expulsion of the Carthaginians. After the death of Hiero II. his successor *Hieronymus* espoused the cause of Hannibal, in consequence of which Syracuse was besieged by Marcellus in 214-212, taken, and sacked. In 210, after the conquest of Agrigentum, the island became the first Roman province, and was divided into two districts or quæsturæ, *Lilybaetana* (with the capital Lilybæum, now Marsala) and *Syracusana*.

Second Period. At first the Romans endeavoured to improve the agriculture of the island, which had suffered seriously during the protracted wars, with a view to render Sicily a more profitable province. The system of cultivation borrowed from the Carthaginians was indeed successfully employed in rendering Sicily the granary of Italy, but at the same time it proved the occasion of the *Servile Wars* (139-131 and 104-101), which devastated the island to a greater extent than the Punic wars. Under the Roman governors the ancient prosperity of Sicily steadily declined. The notorious Verres in particular impoverished it greatly during his term of office in 73-71. The civil war between *Octavianus* and *Sextus Pompeius*, who had made himself master of Sicily (43-36) but was defeated by Agrippa in the naval battle of Naulochus (on the N. coast, near Mylæ), also accelerated its ruin, so that *Augustus* was obliged in a great measure to repeople the island and re-erect the towns. Little is known of its internal affairs after this date. With regard to the dissemination of Christianity in Sicily numerous traditions are current, and are preserved in the different martyrologies. It is recorded (Acts xxviii. 12) that St. Paul landed at Syracuse on his journey to Rome and spent three days there, and the evidence of monuments goes to confirm the local legends of missionaries from the E., and to refute the later pretensions of Rome to the establishment of Christianity in Sicily. Syracuse

would thus seem to have taken an important part in the spread of the Christian religion. After the end of the 3rd cent. the new religion made rapid progress, and in the reign of Constantine it had become practically the universal faith, though heathens still existed in Sicily down to the 6th century. It is now, however, the boast of the Sicilians that their island has never produced a prominent heretic, and in 1860 the minister of ecclesiastical affairs expressed his approval of the unity of the Sicilians in matters of religion. The Spanish inquisition found but few victims here. The Sicilian of the present day is, however, far from being intolerant, while the majority of the educated classes are generally indifferent with regard to these questions.

After another servile war had devastated the country (A.D. 259), Syracuse began, in 278, to suffer from the incursions of barbarian hordes, when it was plundered by a mere handful of wandering Franks. In B.C. 27 Sicily had become the first of the ten senatorial provinces, according to Augustus's distribution of the empire, and then a province of the diocese of Italy, according to the arrangement of Diocletian; but in 395 it was separated from the W. and attached to the E. empire, whereby it escaped the fate of neither. In 440 *Geiserich* besieged Palermo and conquered Lilybæum (Marsala). *Odoacer* made himself master of Sicily, and the island afterwards became subject to the *Ostrogoths*. In 535 *Belisarius* brought it under the sway of the Eastern emperors, who retained it till its conquest by the Arabs. — The Romish church had great possessions in Sicily, and Pope Gregory I. was a zealous promoter of the cultivation of the island. *Constans II.* even transferred the seat of the E. empire to Syracuse in 663, but he was murdered there in 668, and the city was plundered by the Arabs the following year.

Third Period. In 827 the *Saracens*, under *Ased-ibn-Forât*, on the invitation of the governor Euphemius, landed near Mazzara. Four years later Palermo fell into their hands, and that city now became the capital, and swayed the destinies of the island. The Saracens, conquering one city after another, overran the whole island, and in 878 Syracuse was taken by *Ibrahim-ibn-Ahmed*. Although the Christians could now maintain themselves in the N.E. angle of the island only, and even there were deprived of Taormina in 902, and finally of Rametta in 965, yet the establishment of a lasting peace was rendered impossible by the antagonism between their Arabian and Berber conquerors, which continually led to sanguinary conflicts. To these evils were added the changes of dynasty. At first the *Aghlabites of Kairvan* ruled. Then Sicily became an independent emirate under the *Fatimite Sovereigns* of Egypt. The latter half of the 10th cent. was the most prosperous period of Sicily under the Mohammedan sway. But the sanguinary struggles of the Sunnites and Shyites in Africa, where the Zirites

and usurped the supremacy, were soon transplanted hither, and the insurrection of several cities accelerated the downfall of the Arabian dynasty. In spite of these unfavourable circumstances, the prosperity of the island had during this period considerably increased, and agriculture, industry, and commerce had progressed so greatly that the Norman conquerors found the island a most valuable acquisition.

About the middle of the 11th cent., after an ineffectual attempt to conquer the island had been made by George Maniaces, a Greek, in 1038-41, *Robert* and *Roger de Hauteville*, sons of Tancred of Hauteville in Normandy, went to Italy on the invitation of their elder brothers, who had declared themselves Counts of Apulia. Robert, subsequently surnamed *Guiscard*, *i.e.* 'the Shrewd', compelled the pope to invest him with the Duchy of Apulia, and then, after Ibn-Thimna of Syracuse had already invoked his aid, proceeded from Mileto with his brother Roger to conquer Sicily in 1061. The first expedition did not immediately produce the desired result. But ten years later they returned, and by 1090 the entire island was subdued. The line of Robert Guiscard having become extinct in 1127, the second son of Roger *(Ruggiero)* united the whole of the Norman conquests under his sceptre, and caused himself to be crowned as king at Palermo in 1130. During his reign Sicily prospered, and its fleets conquered the Arabs and the Greeks, from whom they wrested a portion of ancient Greece (Romania). He was succeeded by his second son *William* (1154-66), surnamed by the monkish and feudal chroniclers '*the Bad*', who was followed by his son *William II.*, '*the Good*' (d. 1189). After the death of the latter a contest as to the succession arose. William II. had given his aunt *Constance*, daughter of Roger, to *Henry VI.*, son of Frederick Barbarossa, in marriage, and that monarch now laid claim to the crown. The Sicilians, however, declared themselves in favour of *Tancred*, a natural son of Roger. On his death shortly afterwards he was succeeded by his son *William III.*, whom Henry VI. had less difficulty in subduing (1194). Henry did not long enjoy his conquest, and died at Messina in 1197. He was succeeded by the Emperor Frederick II., as *Frederick I.* of Sicily, whose exertions in behalf of Sicily have been so highly extolled by posterity. In 1250-54 his second son *Conrad* occupied the throne; then *Manfred* until the battle of Benevento in 1266; and in 1268 Charles of Anjou caused the last scion of the Germanic imperial house to be executed (see p. 41).

Fourth Period. *Charles of Anjou and Provence* maintained his supremacy in Sicily, with which he had been invested by Pope Clement IV., for but a brief period. The massacre of the *Sicilian Vespers* (1282) was an expiation of the death of Conradin. Messina defended itself heroically against the attacks of Charles; and Peter

of Arragon, son-in-law of Manfred, became master of the island. But its decline dates from this period. It was repeatedly devastated by the interminable wars with the Anjous of Naples, while the nobility, such as the Chiaramonte and the Ventimiglia, attained to such power as to render systematic administration on the part of the government impossible. In 1410, when Sicily became an appanage of the kingdoms of Naples and Spain, it still retained its freedom of internal administration. But this very privilege proved prejudicial to it, whilst its external defence against the barbarians was neglected. During the second half of the 18th cent. many mediæval institutions were swept away by the advance of civilisation, and in 1812 Sicily was finally rescued from the condition of a mediæval feudal state, but only to experience once more (1815-1860) the evils of a despotic government. The following is a chronological sketch of the history of this period of six centuries: —

a. 1282-1285. Peter of Arragon, King of Sicily.
1285-1296. James the Just.
1296-1337. Frederick II.
1337-1342. Peter II., co-regent from 1321.
1342-1355. Louis.
1355-1377. Frederick III. the Simple, brother of Louis.
1377-1402. Mary, daughter of Frederick III., married in 1485 to Martin of Arragon.
1402-1409. Martin I. sole monarch of Sicily, married to Bianca of Castille.
1409-1410. Martin II., father of Martin I.
1410-1412. Interregnum.
b. 1412-1416. Ferdinand the Just, King of Arragon and Castille.
1416-1458. Alphonso the Generous, King of Arragon, and after 1442 King of Naples.
1458-1479. John of Arragon and Navarre.
1479-1515. Ferdinand II. the Catholic, after 1505 also King of Naples.
1515-1554. Emp. Charles V.; 1517, Squarcialupo's rebellion at Palermo.
1554-1598. Philip II.
1598-1621. Philip III.
1621-1665. Philip IV.; 1647, Revolution at Palermo, Giuseppe Alessi.
1665-1700. Charles II.; 1672-1678, Messina revolts in favour of Louis XIV. of France.
c. 1700-1713. Philip V. of Bourbon, after 1713 King of Spain.
d. 1713-1720. Victor Amadeus of Savoy.
e. 1720-1734. Emp. Charles VI. of Germany.
f. 1734-1759. Charles III. of Bourbon.

1759-1806. Ferdinand IV., King of Naples and Sicily, married to Carolina, the profligate daughter of Maria Theresa, was compelled in 1798 to fly from Naples to Sicily before the French under Championnet, and again in 1806.

1806-1815. Ferdinand IV., King of Sicily alone. Through the influence of Lord William H. C. Bentinck the constitution of Sicily is established and a parliament summoned (1812).

1815-1825. Ferdinand IV. reigns as Ferdinand I., 'King of the two Sicilies'. The constitution subverted. 1820, Revolution at Palermo and throughout the island for the restoration of the constitution.

1825-1830. Francis I.

1830-1859. Ferdinand II.; 1837, cholera-revolution; Jan. 12th, 1848, revolution at Palermo; 1848-49, Sicily ruled by a temporary government, parliament at Palermo; bombardment of Messina.

1859-1860. Francis II.

Fifth Period:

1860-1880. Sicily united with the Kingdom of Italy; 11th May, Garibaldi lands at Marsala; 15th May, battle of Calatafimi; 27th May, capture of Palermo; 20th July, Battle of Milazzo; 21st October, plebiscite, by which Sicily is incorporated with the Kingdom of Italy.

2. History of Civilisation and Art.

Almost every one of the numerous nations which in the course of centuries have inhabited or governed Sicily has left behind it some trace of its individual capacity for art, modified, however, to some extent by the characteristics peculiar to the island, and therefore in most cases bearing a Sicilian stamp. Cicero has observed that the Sicilian is never so miserable as to be unable to utter a bon-mot, and a similar remark might be made at the present day. The Sicilians of all ages have displayed marked, though not brilliant abilities. Their wit, flow of conversation, and power of repartee were universally known to the ancients. It was not, therefore, the result of mere chance that Greek comedy attained its earliest development here, and that bucolic poetry originated in Sicily, where to this day the natives delight in rural life. Sicily has in all ages produced admirable speakers, although rather sophists and phraseologists than great orators. In the study of the history of their island the natives have ever manifested the utmost zeal, and for the concrete sciences as far as they are connected with practical life, such as mechanics and medicine, they possess considerable aptitude. In the manufacture of objects of an artistic

character (in opposition to pure works of art), as in architecture, the art of engraving, the composition of mosaics, etc., the Sicilians have from a very early period distinguished themselves. It must not be forgotten, however, that the Saracenic supremacy introduced a new and important element into the national character, which shows itself in a vein of seriousness, foreign to the character of neighbouring races, such as the Neapolitans. The national songs, for example, are strongly tinctured with Oriental melancholy.

The monuments of Sikelian culture of the pre-Hellenic period still preserved in Sicily, although far more scanty than the Greek, merit a more minute examination than has hitherto fallen to their share. Prehistoric antiquities have recently been investigated in several different spots, and traces of the flint period have been found in caverns and elsewhere. The most important antiquities of a somewhat later date are: the *Subterranean Cities* with which the S.E. angle of the island is replete, the so-called *Didieri* of Val d'Ispica, Palazzolo, Pantelica, etc., and the *Polygonal Structures* at Cefalù and on Mt. Eryx.

The *Metopes of Selinus*, mementoes of the most ancient style, form the transition to the Hellenic sculpture. Some of the most magnificent Greek temples still extant have been erected in Sicily: *Temple of Apollo* at *Selinus* 376 ft. long, 177 ft. broad; *Temple of Zeus* at *Girgenti* 356 ft. long, 174 ft. broad (Parthenon at Athens 229 ft. by 101 ft.; Temple of Zeus at Olympia 233 ft. by 97 ft.; Temple of Apollo at Phigalia 195 ft. by 75 ft.; Temple of Diana at Ephesus 388 ft. by 187 ft.). The *Ruined Temples* at Girgenti, Segesta, Selinunto, and Syracuse are nowhere surpassed. The *Theatres* of Syracuse, Taormina, Segesta, Tyndaris, Palazzolo, and Catania have indeed been modified by additions during the Roman period, but the Greek origin of their foundations and arrangements may easily be recognised. The fortifications of the *Epipolae* of Syracuse are among the best existing specimens of Greek structures of the kind. In the province of *Sculpture* comparatively few Greek works have come down to us. Among these may be mentioned the more recent metopæ of Selinus in the museum at Palermo, and a few relics preserved at Syracuse. Of *Bronzes*, in the casting of which *Perilaos* of Agrigentum is said to have excelled, scarcely a single specimen has survived. On the other hand a copious collection of admirable ancient *Coins* has come down to us. Beautiful *Vases* are likewise found in almost every part of the island. The climax of the prosperity of the Sicilian Greeks was contemporaneous with that of their mother-country, and not in point of architecture alone. About the year 550, *Stesichorus* of Himera perfected the Greek chorus by the addition of the epode to the strophe and antistrophe. *Æschylus* resided long in Sicily, where he died (456), and was interred at Gela. *Pindar* and *Sappho* also enjoyed the hospitality of Sicily, and sang the praises of the victories

of her sons at Olympia. *Simonides* visited Sicily, and composed appropriate lines for the gift dedicated to the gods by Gelon after the battle of Himera in 480. *Phormis*, an officer of Gelon at Syracuse, who invented movable scenes, *Epicharmus* in 480, *Sophron* in 460, and *Xenarchus*, the son of the last, distinguished themselves in the composition of comedies. Nothing is more characristic of the Sicilian enthusiasm for art than the story that the Syracusans once set at liberty several Athenian prisoners, because they knew how to recite the verses of Euripides with pathos. Even during the period of decline the national poetical bias was still pre-eminent, and gave birth to a new description of poetry, the idyls, in which their inventor *Theocritus* of Syracuse was unsurpassed, and which even in modern times have found numerous admirers.

The Sicilians have never manifested much capacity for philosophical research, although not entirely without taste for studies of this nature. *Pythagoras* found followers here. *Xenophanes* of Colophon, the founder of the Eleatic school, died in Syracuse at an advanced age. A century later, Plato thrice visited Syracuse. But the most illustrious Sicilian thinker was *Empedocles* of Acragas, distinguished as a natural philosopher, and also as a practical statesman, physician, architect, and orator. The names of a number of eminent physicians are recorded: *Pausanias*, *Acron* (5th cent. B.C.), *Menecrates* (4th cent. B.C.), and *Celsus* (but the last, born at Centuripæ, is not to be confounded with his famous namesake who lived in the reign of Augustus). Distinguished historians were: *Antiochus*, *Philistus* of Syracuse, *Timaeus* of Taormina, *Dicaearchus* of Messana, and the learned *Diodorus (Siculus)* of Agyrium, who wrote his celebrated Bibliotheca Historica in the reign of Augustus. The most brilliant of the numerous orators were *Corax* and *Tisias*, the teacher of Isocrates, Gorgias, and Lysias. *Gorgias*, the celebrated sophist and orator, was a native of Leontinoi, and *Lysias* was the son of a Syracusan. Among the mathematicians and mechanicians *Archimedes* was the most distinguished. *Hicetas* of Syracuse was one of the first who taught that the earth moved and the sun remained stationary.

The Roman-Byzantine supremacy gave the death-blow to the intellectual progress of the Sicilians. The soldier who slew Archimedes may be regarded as symbolical of this epoch. In accordance with the Roman custon, however, numerous magnificent amphitheatres, theatres, and aqueducts were constructed during this period. The rapacity of Verres and other governors despoiled the island of countless treasures of art. The Christians used many of the ancient temples and tombs for sacred purposes. A single Byzantine church of small dimensions near Malvagna alone remains from this period. A proof of the abject condition to which Sicily had sunk is the circumstance that down to a late period of the Muslim supre-

macy not a single author of eminence arose, although crowds of monks and priests resided in the island. *Theophanes Cerameus* and *Petrus Siculus*, the historian of the Manichæans, alone deserve mention. The wandering *San Simeon* of Syracuse died at Trèves.

The *Arabs* were the first to infuse new life into the island. They not only enriched the architectural art with new forms of construction, as mentioned below, but they also inaugurated a new era in the writing of history and geography, and under King Ruggiero the first mediæval geographer *Edrisi* completed his great work (Nushat-ul-Mushtâk). Among the Mohammedan Kasîdes (poets) *Ibn-Hamdîs* was the most distinguished. Art developed itself to a still greater extent under the *Norman* rule, and the princes and great men of that race have perpetuated their names by the erection of numerous cathedrals. The importance they attached to learning is proved by the fact that they were in the habit of summoning the most learned men of the East (e. g. Petrus Blesensis) to instruct their young princes. Whilst the Arabs deserve commendation for the introduction of the most valuable commercial products (grain, cotton, sumach, etc.) which the island possesses, the Norman princes established the manufacture of silk; and a school for the arts of weaving and the composition of mosaic was maintained in the royal palace. The brilliant reign of *Frederick II.*, his legislative merits, and his zealous promotion of every art and science are well known. At his court at Palermo the Italian language developed itself so as to become a written language, and his counsellors, his sons, and even he himself made the first attempts at Italian poetry. Of *Frederick II.*, *Manfred*, *Enzius*, *Ciullo* of Alcamo, *Peter de Vineis*, *Guido delle Colonne*, *Jacopo da Lentini*, etc., poems are still preserved to us. But this golden age was of brief duration. Amid the vicissitudes of subsequent centuries all intellectual superiority became extinct. Even the chroniclers manifest distinct traces of this degeneracy. Whilst well-written and interesting chronicles of Sicily were composed in the 13th century (*Hugo Falcandus*, *Bartholomew* of *Neocastro*, etc.), those of a later period are often unreadable. The revival of classical studies, however, at length roused literature from its inert condition. At the close of the 15th cent. Messina distinguished itself by its promotion of Greek studies, and *Constantine Lascaris* taught there. The following century produced the learned and indefatigable *Thomas Fazello* of Sciacca (d. 1570), the originator of Sicilian history and topography. His work was completed by the historian *Maurolycus* of Messina.

The enlightened absolutism of the Bourbons during the last century tended to promote the progress of science in Sicily, although the attention of scholars was principally directed to archæological research relating to the history of the island. The wealthier of the nobility formed collections of antiquities and wrote

descriptions of them (*Biscari*, *Torremuzza*, *Astuto*, *Judica*, *Airoldi*, *Gaetani*, etc.). The clergy collected materials for the history of Sicily, and others composed detailed monographs on the subject. The 'polyhistor' *Mongitore*, a writer of little critical power, but of great importance owing to the untiring diligence with which he amassed MS. authorities, who had been preceded by the eminent *Antonino Amico*, *Rocco Pirro*, *Agostino Inveges*, and *Giovanni Battista Caruso*, died suddenly in 1743, at the advanced age of 80. His death is said to have been occasioned by his perusal of the Codex Diplomaticus of Giovanni di Giovanni, in which the mythical character of the traditions regarding the origin of Christianity in Sicily was exposed. *Di Giovanni*, *Francesco Testa*, the brothers *Giovanni Evangelista* and *Salvatore di Blasi*, *Vito Amico* of Catania, and *Rosario Gregorio*, the first writer of constitutional history in Sicily, form a series of historians of the last century who would have done credit to any nation. The art of poetry also revived, and found its most talented representative in *Giovanni Meli* of Palermo (d. 1815). His anacreontic songs in the national dialect were universally popular even before they appeared in a printed form. Among the most distinguished scientific men of the present century may be mentioned *Domenico Scinà*, the naturalist and historian of literature, the astronomer *Piazzi* (born, however, in the Val Tellina in N. Italy), the brothers *Gemellaro*, and the patriotic historian *Giuseppe Lafarina*, besides a number of living savants of whom the island can at present boast.

Music. In the history of music Sicily occupies a less prominent position than in the other arts, but *Bellini* (b. at Catania 1802, d. at Paris 1835) is justly admired for the beauty and sweetness of his melodies.

With regard to ancient art in Sicily, and particularly the sculptures of Selinunto, see p. xxviii *et seq.* We may now add a few remarks upon the principal mediæval and modern monuments of art.

Architecture. The mediæval architecture of Sicily, and particularly that of Palermo, bears the impress of the political destinies of the country in a very striking degree, showing the change from the Byzantine to the Arabian domination, and from the latter to the supremacy of the Normans. The style is accordingly of a very mixed character, which strict connoisseurs will not fail to censure, but it possesses great attractions for the less scientific lover of art. The leading element is the *Arabian*. After the overthrow of the Arabian supremacy the more refined culture of that race left its mark on the island, and the *Norman* princes found it desirable to avail themselves of its services in the administration of the country and particularly in the province of art. The Arabian culture, however, was in its turn considerably swayed by Byzantine influences, and it is therefore not surprising that these again should

be reflected in the Sicilian architecture of the 12th century. The ground-plan of many of the churches of Palermo is traceable to Byzantine originals, viz. a square space enclosed by four pillars and covered with a dome. It is uncertain whether this form was introduced direct from Byzantium after the final triumph of Christian culture, or whether the Arabs had already employed it in the construction of their numerous little oratories (of which Ibn Haukal, an Arabian traveller of the 10th cent., says that there were hundreds at Palermo alone), and handed it down to their Norman successors. The latter alternative, however, is the more probable. While the plan of many churches, such as *Martorana*, *S. Cataldo*, and *S. Antonio* at Palermo is Byzantine, and that of others, like *Monreale*, *S. Spirito* and several abbey-churches at Palermo, and the cathedral at *Cefalù*, is Romanesque, the universally prevalent pointed arch is of Arabian origin, and quite distinct from the Gothic form. The Arabs brought it from Egypt and used it in all their buildings, and they also derived thence the custom of adorning their flat ceilings with pendentives, resembling stalactites, and their friezes with inscriptions. While the ecclesiastical architecture of Sicily was thus unable to resist the Arabian influence, that of her palaces still possesses a distinctly Arabian character, corresponding with the Oriental complexion of the Norman court. Of the numerous palaces which are said to have encircled Palermo in the 12th cent., we now possess imperfect examples only in the *Zisa* and the *Cuba* (and in the relics of the châteaux of *Mimnermum* at Altarello di Baida and *Favara* at Mare Dolce), so that it requires a considerable effort of imagination to picture their vaunted magnificence. Sicily possesses no Gothic churches of any note (S. Francesco and S. Agostino at *Palermo*, and the cathedral at *Messina*), but it is curious to observe how tenaciously her architects clung to Gothic and other mediæval forms down to a late period in the Renaissance epoch. Of the later mediæval secular architecture we find many pleasing examples, especially at Palermo.

Sculpture. In the plastic art, in so far as it rises above a merely decorative purpose, mediæval Sicily attained little proficiency. The principal works in bronze (the gates at Monreale) are not the work of native masters. Sculpturing in marble for decorative purposes, on the other hand, was extensively and successfully practised here at an early period. The capitals and several shafts of columns in the monastery-court of *Monreale* are among the finest works of the kind in Italy. The early Sicilian *Wood Carving*, sometimes adorned with arabesques, which is still frequently met with (as at *Martorana*), is of remarkably fine execution. Another proof of the great skill of the Sicilian artificers is afforded by the *Porphyry Sarcophagi* of the Norman princes and German emperors in the cathedral at Palermo, and by the numerous *Marble Incrustations* and *Marble Mosaics* of the 12th century. The

mural covering of the *Cappella Palatina* and the *Martorana*, and the mosaic decorations of the monastery court of *Monreale* will bear favourable comparison with the finest works of the Roman sculptors in marble and the members of the Cosmas school. Mosaic painting was also highly developed in the 12th century. The mosaics in the cathedral at *Cefalù* and in the *Cappella Palatina*, and those in the *Martorana* and at *Monreale*, which have been preserved from decay by repeated restorations, are not all of uniform value, but even those which show less vigour of conception display the boldness of touch and finish of execution peculiar to able and experienced masters. As such artificers cannot possibly have sprung up under Arabian rule, we must assume that the earlier of the works to which we have referred were executed by Byzantine artists invited to Sicily from foreign countries, and that these masters then transmitted their art to native successors. At a later period, after the extinction of the Norman princes, Sicilian art fell far behind that of the mainland. Even during the Renaissance period Sicily made no independent exertion, her cultivation of art being but a slow and hesitating adoption of that of Rome and Naples. It must, however, be borne in mind, that the existing sculptures of Sicily are as yet by no means fully known. The most famous name connected with Renaissance sculpture at Palermo is that of *Gagini*. For three generations the Gagini's were sculptors in marble. *Antonio Gagini*, born in 1480, is said to have studied the art under Michael Angelo at Rome, and to him and his sons are referred all the finest works in marble of the 16th cent. at Palermo.

Painting. The history of this art in Sicily, although it has been the object of zealous local research, has not yet been placed on a satisfactory critical basis. Since the 14th cent., however, the island has produced several painters of considerable eminence. To the 14th cent. belongs *Bartolomeo*, a native of *Camulio* in the dominions of Genoa, whose works, however, have been more influenced by the example of the native mosaicists than by that of the continental painters, and who possesses no very marked individuality. In the 15th cent. flourished *Antonio Crescenzio*, whose frescoes in the Spedale Grande enjoyed great celebrity; but one of these has unfortunately been destroyed, while of the other slight vestiges only are now extant. This circumstance renders it almost impossible to determine if both these frescoes were really from his brush, as the Last Judgment, which was compared to that of Michael Angelo in the Sistine Chapel at Rome, has alone been authenticated as his work. The St. Cecilia in the cathedral at Palermo (p. 256) may be assigned to him with almost absolute certainty. To Crescenzio may probably also be ascribed the mural designs in a lateral chapel of S. Maria di Gesù, which forcibly recall the Florentine compositions of the 15th century. His pupil *Tommaso di Vigilia* and *Pietro Ruzulone* are painters of mediocre rank. The most distinguished

Sicilian painter of the 15th cent. was *Antonello da Messina*, but the only authentic works by him now in Sicily are those in the university of his native town (p. 314). This master must not be confounded with his less distinguished contemporary *Antonello da Saliba*, several pictures by whom are still preserved at Palermo. Of the artists of Palermo in the 16th cent. the most famous was *Vincenzio Ainémolo*, who is also known as Vincenzio Romano, and is said to have been a pupil of Polidoro Caldara. Most of the churches of Palermo boast of works by this master, who would therefore seem to have been very prolific; but as the works attributed to him are of very unequal merit, many of them are probably by a different hand, while others are partly by his pupils. His labours extended down to the year 1542. His finest works are the Ascension and the Descent from the Cross in the Museum, and a rich composition in a side-chapel to the left in S. Domenico. To the 17th cent. belongs *Pietro Novelli* (1603-47), surnamed 'Monrealese', a master of considerable originality, and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualised heads. Besides his works at Palermo, there is an interesting work by this master in the staircase at Monreale (St. Benedict and his successors). Several of his monkish figures are among the finest works produced by the Italian naturalists. In the 18th cent. Palermo was an active follower of the degraded styles of the period, the proofs of which are too numerous to require special enumeration.

25. Palermo.

Arrival. Travellers are conveyed to the Dogana (Pl. H, 7; 1 fr. for each pers.), where luggage is slightly examined. Thence to the town about 1 M.; cab with luggage 1½ fr. — Omnibuses from several of the hotels await the arrival of the steamboats.

Hotels. (If a stay of any length is made, charges had better be asked beforehand.) *Trinacria (Pl. a; C, 6), with a fine view of the Marina, entered from the Strada Butera, proprietor *M. Ragusa;* visitors chiefly English, American, and German; R. facing the Marina on the 1st, 2nd, or 3rd floor 5, 4th 4, 5th 2½ fr.; sitting-room 6-10 fr.; B. 1½, déjeûner 3-3½, D. 5½, served in the traveller's apartment 6½ fr.; A. 1, L. 1 fr.; Hôtel des Palmes (Pl. b; F, 4), a dépendance of the Trinacria, in the Via Stabile, with beautiful garden, fine view, and numerous sunny rooms and terraces, sheltered from the wind and suitable for invalids; charges somewhat higher than at the Trinacria. — *Hôtel de France (Pl. c; C, 5), by the Giardino Garibaldi, Piazza Marina, less frequented by foreign travellers; charges a shade lower than at the Trinacria, D. 5, pens. 10 fr. — Outside the Porta Macqueda, Piazza Oliva 72, is the *Hotel Oliva (Pl. f, F 3; kept by the landlord of the Trinacria), pension 8-10 fr., recommended for moderate requirements only. — Of the second class: Italia (Pl. d; C, 5), Piazza Marina 60, near the Giardino Garibaldi, R. 2-2½ fr., well spoken of; *Albergo Centrale (Pl. e; D, 3), with trattoria, Corso Vitt. Emanuele 355, in the centre of the town, close to the Quattro Canti, R. 2-3, coffee 1 fr., déj. 1½-2, D. 3½-4, pension 6-10 fr.; Rebecchino (Pl. h; C, 2), Via Vitt. Eman., opposite the cathedral; Albergo al Pizzuto (Pl. g; D, 4), Via Bandiera 30, near the Piazza Domenica. — *Pensions:* *Lehn, Via Lincoln 83, near the Botanical Garden (10-12 fr.); *Pension Suisse, Via S. Sebastiano.

Trattorie and Cafés. **Villa di Roma*, Via Vitt. Emanuele 313, right side, before the Quattro Canti is reached; *Rebecchino*, see above; *Stella Americana*, Via Vitt. Emanuele 178; *Lombarda*, outside the Porta Nuova. **Café Oreto*, at the corner of the Piazza Marina and the Corso; **Café Lincoln*, opposite; *Progresso*, Via Macqueda. Good déjeûner at the cafés. — Best ices at the café of the *Teatro Bellini*, Piazza della Martorana. — Confectioner ('Pasticceria'), *Guli*, Via Vitt. Em. 117; *Caflisch*, Via Vitt. Emanuele 164. — *Birreria*, in the court of the Albergo Centrale (see above).

The *Casino Nuovo*, or new club, in the *Palazzo Geraci* in the Via Vitt. Emanuele (p. 256), contains handsome apartments, and is worth visiting; strangers may easily obtain an introduction for a fortnight; ticket for a longer period 10 fr. per month. Strangers may also be introduced to the *Circolo Filologico*, in the Pal. Natoli, near S. Salvatore, where Italian and foreign newspapers and periodicals may be consulted.

Carriages. Tariff for 1-4 persons: —	One-h.	Two-h.
Drive within the town-walls	0. 60	0. 80
Drive within the suburbs, including the harbour . .	1. —	1. 50
Small articles free. Each box 20 c.		
First hour	1. 80	2. 20
Each additional hour	1. 60	2. —

At night these charges are raised by one-half. Driving in the town is prohibited on Good Friday. Longer drives according to bargain.

Tramways (fares, 1st cl. 25, 2nd cl. 20 c.). Three lines start from the *Piazza Marina* (pl. C, 5), diverging from each other at the *Porta S. Giorgio* (Pl. E, 5): 1. To *Acqua Santa*, at the foot of Monte Pellegrino (Pl. H, 5, 6, 7; J, 7); 2. To *Sampolo*, at the entrance to the Favorita (Pl. H, J, 5); 3. To *Noce*, at the end of the Corso Olivuzza (Pl. E, 5-2; F, 1). — A fourth line leads from the *Piazza Bologni* (Pl. C, 3) through the Via Vitt. Emanuele, and on to *La Rocca*, at the foot of the hill of Monreale (comp. Pl. D, 3-1). — Other cross-lines are: 5. From the *Harbour* to *Porta Carini* (Pl. G, 5, 4; F, 4, 3; E, 3, 2). 6. From the end of the *Corso Olivuzza* to the *Corso Calatafimi* (Pl. E, D, 2, 1).

Baths. *Via Quattro Aprile 7, near the Piazza Marina; cold bath 1 fr., warm bath 1 fr. 25 c., Russian bath for 1-2 pers. 5 fr. — *Sea Baths* in the Stradone del Borgo (Pl. F, 5), and near Acqua Santa (Pl. I, 7). Swimmers will probably prefer to bathe early in the morning from a boat, which they may hire (1/2 fr.) at the Sanità, outside the Porta Felice.

Post Office (Pl. 88) on the E. side of Piazza Bologni (Pl. C, 3). — The *Diligences* to the interior start hence.

Telegraph Office, Via Macqueda 226, not far from the Quattro Canti (on the left in going thence to the Porta Macqueda).

Railway Station outside the Porta S. Antonino (Pl. A, 4).

Steamboats. *Società Florio* (office, Corso Vitt. Emanuele 96, at the corner of the Piazza Marina) to Naples daily (see p. 222), going on once weekly to Genoa and Marseilles and once weekly to Leghorn and Genoa; to Messina and the Levant once weekly; to Messina and the Adriatic Sea once weekly. Also to the Sicilian towns: once weekly eastwards to Cefalù, Capo d'Orlando, Milazzo, and Messina, see p. 273; once weekly to the W. to Trapani, Girgenti, and Syracuse, see p. 304; once weekly to Messina and Malta; twice monthly to Ustica; once weekly to Trapani, Favignana, Marsala, Pantelleria, and Tunis, see R. 45. — *Società Rubattino* (office, adjacent to that of the Florio Co.): once a fortnight to Cagliari, see R. 44. — *Messageries Maritimes* (office in the Piazza Marina); once a fortnight to Marseilles.

Booksellers. *Fratelli Pedone Lauriel*, Via Vitt. Emanuele 360. — Second-hand books: *Giovanni Fiorenza*, Via Vitt. Em. 365; both near the Quattro Canti, in the direction of the Piazza Vittoria; also at Via Macqueda 303.

Photographs: *Rob. Rive* and *Tagliarini*, adjoining each other in the Via Vitt. Em., near the Piazza S. Spirito (Pl. C, 6); *Gius. Incorpora*, Via Bosco 10 and Pal. Costantino, Quattro Canti.

Watchmaker: *Zollikofer*, Via Vitt. Em. 142.

Bankers. *Ingham & Whitaker*, Via Lampedusa; *Morrison & Co.*, Piazza Marina; *Kayser & Kressner*, Via Teatro S. Cecilia 44; *Hirzel*, Via dell'

Ucciardone 6; *Wedekind*, Pal. Cattolica, Via Cintorinai; *Donner & Co.* — Money Changers: *Altheimer*, Via Vitt. Em. 121, and others in the same street.

Climate and Health. Palermo is often recommended as a winter-residence to persons with delicate chests or nervous complaints. The air is mild, humid, and of very equable temperature, the temperature averaging 52° Fahr. in January. Almost the only serious drawback to the climate is formed by the unpleasant winds, which, however, vary in frequency and intensity in different years. Precautions should be taken against illnesses of a gastric nature by proper attention to clothing and diet. The drinking-water of Palermo, unlike that of Naples, is of excellent quality; when there is any tendency to diarrhœa, it should be drunk mixed with red wine. Diseases of the eye are very common, but the blinding glare of the sun may be neutralised by the use of umbrellas and spectacles of coloured glass. Furnished apartments are unfortunately scarce, and most of the patients live in the hotels and pensions mentioned at p. 250. — The beautiful public and private *Gardens* in Palermo and its environs add greatly to its cham as a residence. Admission to the finest of the latter is generally obtainable by the payment of a small fee (comp. p. 269).

Physicians. *Dr. Berlin*, Via S. Sebastiano 30; *Dr. Ohlsen.* — *Chemists.* English, Corso Vitt. Emanuele 27; *Caputo*, Via Vitt. Em. 107, 109.

Theatres. *Teatro Bellini* (Pl. 95; C, 4), Piazza della Martorana; *S. Cecilia* (Pl. 96; C, 4), in the same street; *Circo*, behind S. Domenico; *Garibaldi*, Via Castrofilippo (performances in the Sicilian dialect); *Politeama*, Piazza Ruggiero Settimo (Pl. F, 4; p. 264), also a circus.

Consuls. American: *Mr. B. Sampson*, Via Butera. — British: *Mr. Robert Rose*, vice-consul, Via Lincoln al Foro Italico 3 (10-3). — There are also German, French, Austrian, Portuguese, Russian, Swiss, Spanish, Turkish, Belgian, and Dutch consuls resident here.

English Church, Via Stabile. *Presbyterian Service* performed occasionally in the Waldensian Church, Pal. Cutò, Via Macqueda 32.

Attractions. During a stay of three days at Palermo the traveller should visit: — 1st Day. The Museum (p. 260), La Martorana (p. 257), the Cathedral (p. 255), the Royal Palace (p. 253), La Flora (p. 265), and the Marina (p. 264). 2nd Day. Monreale, La Zisa (p. 268), La Favorita (p 270). 3rd Day. Monte Pellegrino (p. 268) in the forenoon; in the afternoon the Bagheria (p. 270), or S. Maria di Gesù (p. 271).

The *Festival of St. Rosalia* (p. 269), 11-15th July, accompanied with horse-races, regattas, illuminations, etc., attracts a great concourse of country-people to Palermo several days before the beginning of the gaieties. The Municipio usually contributes 30-40,000 fr., towards the expenses, in order that this famous feast may be celebrated with becoming splendour. The processsion to the chapel of the saint takes place in September.

Palermo, the capital of Sicily, with 228,500 inh., including the surrounding villages, is the military, judicial, and ecclesiastical headquarters of the island, and possesses one of the seven principal Italian universities. It lies in 38°, 6′, 44″ N. latitude, on the W. side of the Bay of Palermo which opens towards the E., and is enclosed by the fertile plain of the *Conca d' Oro*, beyond which rises an amphitheatre of imposing mountains. On the N. the city is sheltered by the finely shaped Monte Pellegrino. Palermo is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate.

The town is on the whole well built, although the houses are generally of unimposing exterior. It forms an oblong quadrangle, the E. end of which adjoins the sea. Two main streets divide it into four quarters. South-westwards, from the *Porta Felice* on the sea as far as the *Porta Nuova* by the royal palace, extends the *Via*

Vittorio Emanuele or *Toledo*, popularly known as the *Cassaro*, from the name it bore originally; this street, which was constructed in the 16th cent., is intersected at right angles by the *Strada Nuova* or *Via Macqueda*, constructed in 1600. The S. gate is the *Porta S. Antonino*, the N. the *Porta Macqueda*.

The commerce of the city, which is to a great extent in the hands of foreigners, is little less considerable than that of Messina. Sumach, sulphur, oranges, and lemons are largely exported.

The narrow and shallow harbour, called *La Cala*, on the N. W. side of which lie the ruins of Fort Castellamare, extended in ancient and mediæval times farther into the city, including the present Piazza Marina and reaching on the N. as far as the Via Argenteria, whence the Greek name of the city 'Panormos' ('entirely harbour') and its reputation as a seaport, though it is now inaccessible to large vessels. The ancient town stretching down to S. Antonio (Pl. 5; D, 4), was bounded by two brooks which emptied themselves into the harbour, the course of which may still be traced in the Via di Porta di Castro on the S. and the depression of the Papireto, the Piazza S. Onofrio, and the Piazza Nuova on the N. To the N. and S. of the old town lay the suburbs. Panormus was originally a Phœnician settlement, called *Machanath* (?), and, until the conquest of Sicily by the Romans, was one of the most important strongholds of the Carthaginians. It afterwards belonged to the Romans and was colonised by Augustus. On the fall of the W. empire the city fell under the sway of the E. emperors; in 831 the Arabs, and in 1072 the Normans obtained possession of it, and here their emirs and kings resided. After 1266 the French took possession of Palermo, but were expelled in 1280 (Sicilian Vespers). The monarchs of the house of Arragon seldom resided here. The Chiaramonte, powerful feudal barons, who erected a spacious palace for themselves at Palermo, were long the real rulers of the place. Subsequently the viceroys of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence. In 1799 the Bourbon Ferdinand IV., on his expulsion from Naples, took up his quarters in the royal palace. After 1815 the viceroys had to contend against the rebellions of 1820, 1837, and 1848; and at length in 1860 the subversion of the existing government was effected. In Sept. 1866 an insurrection, half Bourbon and half republican, broke out here, and to this day the environs are infested by brigands. From 1827 to 1848 not a single new house was erected in Palermo, but the town has extended considerably since 1860, especially towards the N. Large sums of money, averaging 1,000,000 fr. yearly, have been expended since that date in laying out avenues, in paving the streets, and in other works conducing to the beauty of the town and the public health.

Palermo possesses very few ancient architectural remains, but this want is amply compensated for by its interesting mediæval monuments (comp. pp. 247-48) and the museum. The general architectural appearance of the town was impressed upon it mainly during the 16th and 17th centuries, when most of the palaces and churches in the two principal streets were erected.

On the S.W. side of the town, at the end of the Via Vittorio Emanuele, lies the spacious Piazza della Vittoria (Pl. C, 2), where the —

***Palazzo Reale** (Pl. 87) rises on a slight eminence which has always been the site of the castle of the city. The building is of Saracenic origin. Additions were made by Robert Guiscard, King Roger, the two Williams, Frederick II., and Manfred; and it afterwards underwent many alterations, notwithstanding which it still retains traces of its origin as a defensive structure.

The gate farthest to the left leads into the PALACE COURT, which is enclosed by arcades. Ascending a staircase on the left, and turning to the right on the first floor, we enter the —

**CAPPELLA PALATINA, the vestibule of which, embellished with modern mosaics, is borne by seven columns, six of these being of Egyptian granite. (The chapel is best visited between 8 and 11 a.m., fee 1/2 fr.) This famous structure, a perfect gem of mediæval architecture, was built before the year 1132 by King Roger II. in the Norman style and dedicated to St. Peter. It consists of a nave with aisles, and is 36 yds. long, including the apse, and 14 yds. in width. The Arabian pointed arches are borne by ten columns of granite and cipollino, 16 ft. in height. The choir is approached by five steps, and over the centre of the cross rises a dome 57 ft. in height. The walls are entirely covered with mosaics on a golden ground, executed in the reign of William I., and radiant with oriental splendour. Amid the wondrous magic of the general effect the comparatively uninteresting details will attract less notice.

The *MOSAICS represent subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. In the centre of the apse Christ is represented in the style which recurs in all Norman mosaics, the finest specimen of which is at Cefalù. The dome is perforated by eight narrow windows, and bears Greek and Latin inscriptions. The characters on the ceiling of the nave are Cufic or ancient Arabic (comp. p. 248). The mosaic pavement, an ambo or reading-desk on the right, and a marble candelabrum, 14½ ft. in height, also deserve inspection. The Gothic choir-stalls are modern.

Leaving the chapel, we ascend the principal staircase on the W. side of the court to the arcades of the second floor, and enter the passage to the left, where the first door on the right bears the inscription, '*R. Osservatorio*'. This is the entrance to the observatory, which is fitted up in the tower of *S. Ninfa* (the former *Torre Pisana*), the oldest part of the edifice (open to the public on Thursdays, 10-3; to travellers daily). In 1801 Piazzi here discovered Ceres, the first of the asteroids.

We ascend two flights of steps and enter by a door, where we find the custodian (1/2-1 fr.). The flat roof commands a superb *PANORAMA. At our feet lies the Piazza Vittoria, above the left angle of which rises S. Rosalia; in front of the latter is the Pal. Arcivescovile; on the right is the beginning of the Corso. To the left beyond it lies the harbour, commanded on the left by the Monte Pellegrino; to the left in the background rise the mountains of the Capo Gallo; below them, in the foreground, is the Porta Nuova; to the left, farther distant, La Zisa, a cubical yellow building with numerous windows; farther to the left in the background riss the pointed Monte Cuccio, prolonged on the left by the hill of Monreale. Farther to the left, at our feet, extends the Giardino Reale, above which is the Piazza dell' Indipendenza with the obelisks. In the foreground, S.E., is the tower of the red church of S. Giovanni degli Eremiti; beyond it the cypress-grove of the Campo Santo; in the distance, at the base of the lofty M. Griffone, lies S. Maria di Gesù; more to the left, M. Catalfano, abutting on the sea; on the promontory, to the right of the latter, is the Bagheria.

The door at the end of the above-mentioned passage leads to

the apartments of the palace, the most noticeable of which are the so-called *Stanza di Ruggiero*, with walls of mosaic, and a room containing portraits of the viceroys (fee 1 fr.).

Connected with the Palazzo Reale are the fortified city-gates. To the right (N.) is the *Porta Nuova*, through which the Monreale road (p. 265) leads past the (1/2 M.) Cuba. (The first side-street to the right, outside the gate, leads to the Zisa, 2/3 M.; see p. 268.) To the left is the *Porta di Castro*, the road through which leads to Parco (p. 285). Outside these gates lies the *Piazza dell' Indipendenza*, embellished with an obelisk.

In the corner of the Piazza della Vittoria, nearly opposite the entrance to the palace, rises a *Monument to Philip V.* (Pl. C, 2), erected in 1856 on the site of one destroyed in 1848.

A few hundred paces from this point, not far from the Porta di Castro, is the church of **S. Giovanni degli Eremiti** (Pl. 32; generally closed; entrance Via de' Benedittini 36, fee 1/2-1 fr.), one of the earliest existing Norman churches, and still presenting an almost entirely Oriental aspect. It is constructed in the form of a so-called Egyptian cross (T), with three apses, a large dome, and four smaller ones, and is at present undergoing restoration. Adjoining the church, the bell of which was the first to ring the alarm on the occasion of the Sicilian Vespers, are small, but interesting Cloisters, in a dilapidated condition.

On the E. side of the Piazza della Vittoria, opposite the palace, stands the **Spedale Grande** (Pl. 93; C, 2), erected within a year by Count Matteo Sclafani in 1330, purchased by the city in 1440 for 150 oncie (about 75 *l.* sterl.), and now a barrack. Remains of the old external decoration are still visible on the E. and S. walls. The arcades of the second court are decorated on the right with a large fresco of the 15th cent. ascribed to *Antonio Crescenzio*, the 'Triumph of Death', in a style resembling the Florentine (p. 249). Keys at the Municipio.

In 1869 the remains of an ancient Roman house were discovered in the N. corner of the piazza, but were afterwards filled up again. Its mosaic pavement has been removed to the museum.

On the opposite side is the *Archiepiscopal Palace* (Pl. 84; D, 2), with its façade adorned with statues towards the Piazza del Duomo, dating in its present form from the 16th century. Beautiful Gothic window. The tower, connected with the cathedral by a graceful arch, was originally erected in the 12th century, but in its present form is modern.

The spacious Piazza del Duomo (Pl. D, 2) is enclosed by a marble balustrade, erected in 1753 and adorned with sixteen large statues of saints. In the centre rises a half-figure of S. Rosalia, on a triangular pedestal, placed here in 1744.

The ***Cathedral**, or church of **S. Rosalia** (Pl. 15; generally closed 12-4 o'clock), in which restorations to its disadvantage have

been undertaken in each century since its foundation, was erected in 1169-85 by the English Archbishop Walter of the Mill (Gualterio Offamilio) on the site of a more ancient church which had been converted into a mosque, and subsequently been reconverted into a Christian place of worship. The crypt, part of the S. side, and the E. end are the only remaining portions of the original structure. The S. portal, added in 1450, is an approximation to the northern Gothic style. The W. Façade, with the principal portal and the two towers, was erected in 1300-59. In 1781-1801 the church was disfigured by the addition of a dome, constructed by Fernando Fuga, the Neapolitan, in spite of the remonstrances of the Sicilian architects. The restoration of the interior was undertaken by the same architect, who has disguised its original character and given it an entirely modern appearance.

The Interior is open to visitors before 12 noon, and after 4 p.m. — The S. Aisle (left of the S. Portal) contains the *Tombs of the Kings*. Here, in admirably executed sarcophagi of porphyry, surmounted by canopies, repose: King Roger (d. 1154); his daughter Constance, wife of Henry VI. (d. 1198); his son-in-law Henry VI. (d. 1197), and his illustrious grandson Frederick II. (d. 1250). The sarcophagus of the last-named (the first on the left), borne by four lions, is the finest. In a niche to the right of the tomb of Henry VI. is the antique marble sarcophagus of Constance of Arragon, queen of Frederick II.; another niche, to the left of Frederick II., contains the sarcophagus of William, son of Frederick III. of Arragon. On the wall to the right of the mortuary chapel are recorded the privileges granted to the city by Frederick, inlaid in marble. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Henry VI. and Constance were greatly decomposed, whilst those of Frederick II. were in good preservation. With the latter the remains of two other bodies were found, one unknown, the other probably that of Peter II. of Arragon. The corpse of the great emperor was enveloped in sumptuous robes with inscriptions in Arabic; beside him lay the crown and imperial apple, and his sword. (These relics are preserved in the sacristy, at the end of the aisle, and are most conveniently seen between 9 and 10 a.m. Visitors ascend the steps and apply to one of the chorister boys; fee 1/2-1 fr. on leaving.)

The marble sculptures of the church are chiefly by *Antonio Gagini*, the finest of which are those on the pilasters of the *Chapel of St. Rosalia*, to the right of the high-altar. Here the saint reposes in a sarcophagus of silver, 1300 lbs. in weight, exhibited only on 11th Jan., 15th July, and 4th Sept. The choir, which possesses fine old carved stalls, is separated from the church by a marble screen. The statues in the niches, Christ and the Apostles, are by *Gagini*. — The *Cappella di S. Ignazio* (4th to the right) contains an altar-piece by *Pietro Novelli*, representing the Virgin and Child adored by SS. Ignatius Loyola and Francis Xavier, and also a St. Cecilia listening to the music of the angels by *Ant. Crescenzio* (about 1476).

The Crypt beneath the choir, containing the remains of the archbishops in ancient and early Christian sarcophagi, should also be visited. Here, among others, repose Gualterio Offamilio, and the archbishops Frederick and Peter of Antioch, both of Hohenstaufen extraction.

Proceeding hence by the Via Vittorio Emanuele to the N.E., towards the sea, we pass on the left a building which was formerly the *Collegio Nuovo* (Pl. 79; D, 3) of the Jesuits, but now contains the *National Library* (open daily) and the *Lyceum*. We next reach on the left the *Palazzo Geraci* (with the Casino Nuovo, p. 254) and the *Pal. Riso* (formerly *Belmonte*), opposite the second of which

is the small *Piazza Bologni* (Pl. C, 3), adorned with a statue of Charles V. by Livolsi da Tusa (1630). To the W. stands the *Palazzo Villafranca*, to the E. the *Post Office* (Pl. 88).

Farther on we come to the **Quattro Canti** (Pl. C, D, 3, 4), or *Piazza Vigliena*, a small octagonal piazza, situated at the intersection of the Via Vittorio Emanuele and the Via Macqueda, in the very heart of the city. It was constructed by the viceroy Marquis de Villena in 1609. The four façades looking towards the piazza are embellished with columns and statues. — In the S. angle of the piazza rises the richly decorated church of *S. Giuseppe de' Teatini* (Pl. 35; C, 3).

Passing this church, we turn to the right into the Via Macqueda, and reach one of the most interesting quarters of the town.

On the left side of this street is the *Piazza Pretoria* (Pl. C, 4), with a large *Fountain* executed in the 16th cent. by the Florentine sculptors Camilliani and Vagherino, and originally destined for a villa of the viceroy Garcia di Toledo. The *Palazzo del Municipio* (Pl. 86) here contains on the ground-floor Roman inscriptions and monuments, and in one of the saloons on the first floor an antique *Statue of the youthful Dionysus, erroneously called Antinous. Here also is the former *Palazzo Serradifalco*.

Farther on, in a small piazza on the left side of the Via Macqueda, is the former *Post-Office* (see above), within the precincts of which is situated the deserted church of *S. Cataldo*, an interesting specimen of Sicilian-Norman architecture, erected either by Giorgio Majone of Bari (assassinated in 1160), the powerful admiral and chancellor in the reign of William I., or before 1161 by Count Sylvester, grandson of Duke Roger I.

A flight of steps in the same piazza ascends to the disused church of ***La Martorana** (Pl. 54; shown daily, 8-4 o'clock; custodian's bell in the corner, at the back of the church; adm. $^1/_2$-1 fr.). It was erected by Georgios Antiochenos, grand-admiral of Roger I. and Roger II., in honour of the Virgin, during the first half of the 12th cent., and from him derived its original name of *S. Maria del Ammiraglio*.

The church was originally quadrangular, with three apses, and a dome borne by four columns in the Byzantine style, and was adorned inside and out with mosaics. In 1590 the nuns of the convent of Martorana (founded in 1193, and in 1433 presented with the church, whence the present name) caused the edifice to be extended towards the W. In 1685 the central apse was demolished and replaced by a square chapel, and in 1726 the work of destruction was carried still farther by the removal of the mosaics from the walls. An attempt, however, is now being made to restore the church in accordance with the ancient plan, the mosaics being entrusted to the brothers Bonanni. Some of the eight Corinthian columns bear Arabic inscriptions. The mosaic to the left of the entrance represents the admiral Georgios Antiochenos at the feet of the Virgin (the lower part mutilated). That on the right represents King Roger crowned by Christ. The original mosaics in the apses on the right and left, and those in the dome, are furnished with Greek inscriptions. — The carved door near the custodian's bell is also of the Norman-Arabian period. — The two upper

stories of the four-storied campanile date from the 14th century. In 1726 the dome was removed in consequence of the damage done by an earthquake.

To the right in the Via Macqueda is situated the **University** (Pl. 99), with important natural history collections, among which the fishes in the zoological, the fossil mammalia in the palæontological, and the fine specimens of Sicilian sulphur and articles found in caves in the geological department are the most interesting. (The scientific traveller may also probably gain admittance to the *Marchese Monterosato's* admirable collection of Conchylia, Via Polacchi 27.) — In the street adjacent to the university, on the right, we reach the *Casa Professa* (Pl. 13; C, 3), with the *Jesuits' Church*, completed in 1683, and overladen with ornament. Adjoining it is the *Biblioteca Comunale* (Pl. 77), entered by a Doric vestibule, and containing a most valuable collection of books and MSS. relative to Sicilian history. On the first floor is the 'Historical Hall', open daily from 9 to 4.

About $^1/_4$ M. from the neighbouring *Porta S. Antonino* (Pl. B, 3, 4) is situated the railway-station, in the first side-street to the left of the Via Oreto (Pl. A, 4).

The Via Lincoln, which runs from the Porta S. Antonino towards the sea, passes the *Porta Garibaldi* (Pl. B, 4), by which Garibaldi entered the city on 27th May, 1860, and terminates near the Flora on the Marina (see p. 264). — In the Via Garibaldi, on the right side when approached from the gate of that name, stands the well-preserved *Palazzo Aiutamicristo*, built in 1490 by Matteo Carnevale, and occupied during the following century by Charles V., Muley Hassan of Tunis, Don John of Austria, and other historical celebrities. — Not far from the Porta Garibaldi is the disused *Teutonic Lodge*, the sadly disfigured church of which (*La Magione;* Pl. 42) was founded in the 12th cent. by the chancellor Matteo Ajello of Salerno, and presented to the Order by Frederick II. The palace of *Principe Fitalia Settimo*, near S. Anna (Pl. 3; C, 4), contains a valuable collection of books and MSS. relating to Sicily, and other objects of interest.

If we follow the Via Vittorio Emanuele, and cross the Quattro Canti in the direction of the sea, we reach after 2 min. a small piazza on the left, whence we proceed through a gate inscribed 'Domus Dei Porta Coeli' into a passage, which leads to the church of *S. Antonio* (Pl. 5; D, 4), a Byzantine structure of the early part of the 13th century. Down to the 16th cent. the seagate of the old town of Palermo stood here.

Returning to the Via Vitt. Emanuele, we soon reach the Via Cintorinai, a cross-street on the right, leading to *S. Francesco d'Assisi* (Pl. 25), in the piazza of that name. This church is a Norman structure, of which the façade now alone remains (recently restored). It contains remains of frescoes by Pietro Novelli, of

which that over the entrance is the best preserved. Farther on, to the right, is the old *Palazzo Cattolica*, with a fine court.

About 3 min. walk farther the Via Vitt. Emanuele emerges on the Piazza Marina (Pl. C, 5), one of the finest in Palermo, adorned with fountains and the pleasure-grounds of the **Giardino Garibaldi* with their beautiful palms. To the left is the new government *Finance Office*. In the S.E. corner of the piazza is situated the historically interesting *Palazzo dei Tribunali* (Pl. 98), erected by Manfred Chiaramonte in 1307. Queen Bianca resided here in 1410, and at a later period, down to 1782, victims of the Inquisition were confined here. The building is now occupied by the courts of justice and the Dogana. The well-preserved court is entered through the latter.

In the neighbouring Via Alloro are the monastery *della Gancia* (Pl. 28), the monks of which have taken an active part in every revolution, including that of 1860, and the *Palazzo Patella*, with an interesting façade of 1495, by the architect of the Pal. Aiutamicristo (p. 259).

In the Via Vitt. Emanuele, farther on, at the beginning of the side-street on the left leading to the small harbour of *La Cala*, which has recently been deepened and sheltered from the E. wind by a pier, is the small church of *S. Maria della Catena* (Pl. 47; D, 5), erected in 1400 on the site of an earlier edifice. The façade, in which the ancient style predominates, exhibits the unusually depressed form of arch frequently seen in S. Italy towards the close of the Gothic period. The Loggia overlooks the harbour of *La Cala*, on the opposite side of which we observe the fort of *Castellamare* (almost entirely destroyed in 1860). — Continuing to follow the Via Vitt. Emanuele, we reach the Piazza di S. Spirito (Pl. C, 6), with the *Conservatorio* (Foundling Hospital, etc.) of that name, founded in 1608. Nearly opposite is the house (No. 12), marked by an inscription, in which Goethe lodged in 1787. We then pass through the *Porta Felice* to the Marina (see p. 264).

The finest of the other churches is **S. Domenico** (Pl. 22; D, 4), in the piazza of that name, erected in 1640, and capable of accommodating 12,000 persons. It contains several good pictures by Pietro Novelli and Vincenzo Ainemolo, and the tombs and monuments of Meli, Piazza, Novelli, Ruggiero Settimo, and numerous other eminent Sicilians. — The *Compagnia del S. S. Rosario* behind S. Domenico (entrance by the Via Bambinai) contains paintings by Van Dyck, Novelli, L. Giordano, and others. Farther on, to the left, stands the church of *S. Cita* (Pl. 17; E, 5), the back of the choir of which is embellished with interesting sculptures of the early Renaissance. The Via Cita leads hence to the Porta S. Giorgio and to the Monte Pellegrino (see p. 269).

Between the Porta S. Giorgio and the Porta Macqueda is the

Porta Colonna (Pl. E, 4), beyond which, between the Via Cavour and the Via Stabile, a new quarter has recently sprung up. The **English Church** (p. 252) is in the Via Stabile. Near it is a marble statue of *Vincenzio Florio*.

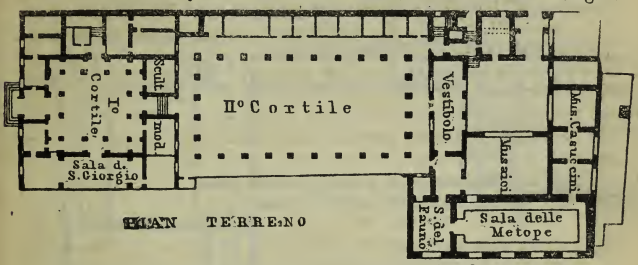
Not far from the Porta Colonna is the suppressed monastery *dei Filippini all' Olivella*, which now contains the ***Museo Nazionale** of Palermo (Pl. 82; E, 4), a collection chiefly famous for the metopes of Selinunto, the oldest monuments of the Greek plastic art to which a definite date can be assigned. The museum is open daily, 10-3 (Sun. 11-2), except on Mondays, public holidays, the last three days of the Carnival, and during Passion Week. Admission 1 fr.; on Sundays gratis. Small catalogue by *Ant. Salinas*, Director of the Museum, in two parts, price 60 and 50 c. respectively. The Museum is at present undergoing alterations, so that the following arrangements are liable to disturbance.

Ground Floor. We first enter a small colonnaded *Court (I. Cortile)* with ancient and mediæval inscriptions on the walls, of which No. 22, in four languages, is the most interesting. In the middle is a Triton (16th cent.) from a fountain in the royal palace. To the left is the staircase leading to the upper floors; see p. 261. — To the right is the Hall of St. George, with an altar by *A. Gagini* (1526) and state-coaches of the 18th century. — On the right and left of the entrance are two small rooms containing modern sculptures. — The *Second Court (II. Cortile)*, formerly the cloisters, contains ancient inscriptions, sarcophagi, cinerary urns, and architectural fragments.

The Antechamber *(Vestibolo)*, which we next enter, contains a statue of an emperor from Tyndaris, freely restored, a colossal statue of Jupiter from Soluntum (to the left), and a statue of the Emp. Nerva (? on the right). — We now pass to the right through a small room into the Sala de' Musaici, the floor and walls of which are decorated with the large stone-mosaics found in the Piazza della Vittoria (p. 253) in 1869. That on the ground represents various mythological subjects, among which the head of Neptune is particularly fine; that on the wall, also intended for a floor, represents Orpheus charming the animals. — We again turn to the right, and enter the Sala del Fauno. In the centre is a young **Satyr*, pouring out wine, from Torre del Greco. On the right: 3. Priestess of Isis; 4. Head of Bacchus; 16. Æsculapius from Girgenti. On each side of the door leading into the room with the Metopes, Roman statues from Tyndaris. On the pavement is a mosaic resembling that of Orpheus (see above), excavated in the Via Macqueda. Some antique architectural fragments from Selinunto, etc., have been recently arranged in this room.

The Principal Saloon contains the celebrated ***Metopes of Selinus*, the most ancient specimens of Greek sculpture, with the

exception of the lions of Mycene (comp. Introd., p. xxviii). They belong to different periods. The oldest, to the left of the entrance, dating from the second half of the 7th cent., still bear traces of the Oriental style from which Greek art derives its origin.

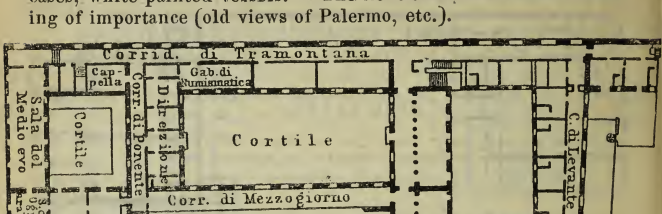


1. Quadriga (combat of Peleus and Œnomaus?); 2. Perseus slaying the Medusa; 3. Hercules Melampygos with the Cercopes. These reliefs belonged to the central temple (*C*) of the W. hill of Selinus (p. 277), and were discovered in 1823. 4. and 5. Fragments of temple *F* of the Neapolis of Selinus, representing, as is conjectured, a contest between the gods and giants, probably coeval with those from the temple of Ægina, now at Munich. On the wall opposite to us, 6-10, from the pronaos and posticum of temple *E*, and probably belonging to the 5th cent.: *6. Heracles and Hippolyta; *7. Zeus and Hera on Mt. Ida; *8. Diana and Actæon; *9. Athene and the giant Pallas; 10. Apollo and Daphne, erroneously so called. These were discovered by Cavallari in 1831. The nude portions of the female figures are inlaid in white marble. The cases to the left contain smaller fragments from Selinunto, those to the right larger fragments. Next, a sitting figure between two winged lions, from Soluntum; archaic Minerva; archaic Venus. In the middle of the room: Greek inscription discovered at Selinunto in 1871; sarcophagus from Girgenti; two Phœnician sarcophagi from Cannita, near Palermo; gargoyles in the form of lions' heads from the Greek temple at Himera (now Bonfornello). — In the adjoining three rooms, part of the collection of Etruscan sculptures *(Museo Casuccini)* is exhibited.

We now return to the first small court, and ascend the staircase mentioned at p. 260. — On the first landing, halfway up to the right, is a room in which are temporarily placed the curious objects found at Giardini near Taormina, with their enigmatical inscriptions (suspected to be a modern forgery).

First Floor. We turn first to the left and enter the Sala del Medio Evo, opening off the N. corridor, which contains a plaster cast of the extensive Arabic frieze at La Cuba (p. 266), carvings in wood, weapons, bronzes, works in ivory, glasses from Murano

and Germany, terracottas, paintings, and manuscripts with miniatures. — Adjoining is the Arabian Room: in the middle, large bronze dishes with arabesques and Arabic inscriptions; in the cases, white painted vessels. — The next two rooms contain nothing of importance (old views of Palermo, etc.).



The S. Corridor *(Corridojo di Mezzogiorno)* contains ancient vases: 656. Finding of Triptolemus; 655. Battle of the Centaurs; 1628. Bacchus and Ariadne; 653. Bacchantes; 1631. Mercury and Bacchus. The finest vases, some of them from Agrigentum, are arranged in the middle of the corridor. The cases contain numerous vases from Selinunto. — To the right, at the end of the corridor, is the Room of the Bronzes: in the middle the famous Ram from ancient Syracuse, preserved down to 1848 at the royal palace, with a fellow which has since disappeared; to the right, Hercules overcoming the stag, from Torre del Greco; on the walls, metal mirrors, etc.

We now return through the S. Corridor to the W. Corridor *(Corridojo di Ponente)*, which contains Etruscan vases found at Chiusi *(Museo Casuccini)*. — Adjoining this corridor is the Chapel, with ecclesiastical vessels and vestments from the chapel of S. Cita.

The N. Corridor *(Corridojo di Tramontana)* contains cabinets filled with small bronzes, glass vessels, terracottas, prehistoric implements of the flint and bronze periods, etc. Cabinet 64. Painted figures found in a tomb at Soluntum, resembling those of Tanagra; 67. Small glass vessels, chiefly from Soluntum; 68. 'Tessera Hospitalis' of bone, from Lilybæum; 69. Bronzes; 74, *et seq.*, Catapult projectiles of stone, inscribed with the name of L. Piso, the Roman commander in the Servile War; 79-82. Etruscan bronzes from the Casuccini collection; 83. Prehistoric antiquities.

The last room of the N. corridor and the E. Corridor *(Corridojo di Levante)* contain Etruscan cinerary urns in stone and terracotta. — In the Cabinet of Coins are admirable specimens

of fine old Sicilian coins, excellently arranged. — We now ascend to the —

Second Floor, which contains the Picture Gallery, a collection of no great importance, but useful for the sake of the review it affords of the Sicilian school of painting (p. 249). It also possesses a small early Flemish picture of great value.

Those in the Corridors, being of inferior value, need not detain us long. At the end of the 1st (N.) Corridor is the *Gabinetto Gallo*, a collection of unimportant works of Sicilian and other painters. — The corridors on the right and the saloons contain the principal collection of the works of native masters: *Camulio*, Madonna, with mosaic frame; numerous unknown altar-pieces of the 14th and 15th cent., the chief of which is a Coronation of the Madonna. It is curious to observe how long the Gothic style of framing these altar-pieces prevailed. In the last corridor, No. 554, is the latest, and also best, of the whole series, bearing the date 1492. Then, 85. *Antonio Crescenzio*, Madonna enthroned, and surrounded by six saints and the donor.

The First Room, the *Sala dell' Ainémolo*, principally contains pictures by that master: 91. Scourging of Christ, with the inscription, 'expensis nationis Lombardorum, 1542'; 88-93. Six small scenes from the youth of Christ, the finest of which is the last, a Presentation in the Temple; 97. Curious representation of the Madonna as the deliverer of souls from purgatory; 169. St. Conrad, with predellas; *102. Descent from the Cross, sombre but harmonious in colouring, tender in sentiment, and admirably executed, Ainémolo's master-piece. The Coronation of the Virgin inscribed '*Scuola Messinese*' is probably of German origin. 103. St. Thomas Aquinas, victorious over the heretic Averrhoes, and surrounded by a numerous congregation, by *Antonella da Saliba*.

The Second Room, the *Sala del Novelli*, is chiefly hung with works of that painter, the last great Sicilian master, of whose style they afford a good illustration: 120. Portrait of himself; 110. Madonna enthroned, with saints; 112. Communion of Mary Magdalene; 113. SS. Anna and Mary; 114. Delivery of Peter from prison. 194-196. Remains of a fresco by Novelli from the Spedale Grande; 195. Coloured sketch of the same. Among Novelli's favourite and frequently recurring types are remarkably tall and almost exaggerated forms, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school.

The gem of the collection, a work of the highest merit, is preserved under glass in the Gabinetto Malvagna, adjoining the Sala d'Ainémolo: 59. A small **Altar-piece with wings, or triptych, of the *School of Van Eyck*.

This picture would not be unworthy of John van Eyck himself, but the clear colouring and the miniature-like execution point to some later master (perhaps Memling or Gerhard David). When the shutters are closed

the spectator is presented with a scene of Adam and Eve in a richly peopled Paradise. Adam's head is very naturalistic, but the figure is not inaccurately drawn. In the background is an angel driving the pair out at the gate of Paradise. On the wings being opened, we perceive in the central scene a Madonna in a red robe, enthroned on a broad Gothic choir-stall, with her flowing hair covered with a white cloth. In her lap is the Infant Christ; on each side of her are angels singing and playing on instruments, beautiful and life-like figures. On the left wing is represented St. Catharine, on the right wing St. Dorothea, the former holding up a richly executed ring, the latter with white and red roses in her lap, and both with angels at their side. The delicate execution of the trinkets on the drapery of the female figures and the pleasing landscape in the background as far as the extreme distance are really admirable. This is one of the very finest works of the early Flemish school. It formerly belonged to the Principe di Malvagna, and was presented to the museum as a 'Dürer'. The brown case, covered with leather and adorned with Gothic ornaments, is probably coeval with the picture itself.

This cabinet also contains: 60. *Garofalo*, Madonna; 5. *Correggio*, Head of Christ (a sketch); 35. *Van Dyck*, Family of Rubens.

Near the *Porta Macqueda* (Pl. E, 3, 4), at the N. end of the Via Macqueda, the new *Teatro Massimo* or *Vittorio Emanuele*, is being erected by the city on the site of the suppressed monasteries of *Stimate* and *S. Giuliano*.

About $^1/_4$ M. from the Porta Macqueda extends the Piazza Ruggiero Settimo (Pl. F, 3, 4), which is embellished with a garden. Statues of two Sicilian patriots have recently been erected here: on the right that of *Ruggiero Settimo* (d. 1862, honorary president of the Italian senate); on the left that of *Carlo Cottone, Principe di Castelnuovo*, who was minister in 1812, during the brief parliamentary government of Sicily under King Ferdinand which was inaugurated by the intervention of England. On one side of the piazza stands the *Politeama Theatre*. — About $^1/_3$ M. farther is the **Giardino Inglese** (Pl. I, 4), with pleasant grounds, and adorned with busts of Garibaldi, Bixio, and others.

Of Mediæval Architecture of the later period Palermo possesses many interesting examples in secular buildings scattered throughout the city. Besides the Chiaramonte (p. 259), Sclafani (p. 255), and Patella (p. 259) palaces, and the Gothic window of the archiepiscopal palace (p. 255), the connoisseur should examine the remains of a palace near S. Antonio in the Via delle Vergini (Pl. D, 4), those in the Via del Protonotaro, the tower adjoining the palace of the *Duca di Pietratagliata* (Via Bandiera, Pl. D, 4), the *Palazzo Raffadale* (Pl. C, 3), the tower in the palace of *Conte Federico* near the Benfratelli (Pl. C, 3), etc.

A beautiful walk is afforded by the ***Marina,** a quay extending from the Porta Felice along the coast towards the S., formerly called the *Foro Borbonico*, and now the *Foro Italico* (Pl. C, B, A, 6), commanding admirable views towards the S. as far as the promontory of Monte Catalfano (to the right of which Mt. Ætna is visible in clear weather), and, to the N., of the picturesque Monte Pellegrino. The palace at the *Porta de' Greci* (Pl. B, 6), formerly called


I CONTORNI DI
PALERMO.
I CONTORNI DI
TRAPANI.
Scala di 1: 250.000
Kilometres
GOLFO DI PALERMO
PALERMO
TRAPANI
MARSALA
TERMINI
Capo di Gallo
Mte Gallo
Baja di Mondello
Tonnara
Capaci
Carini
Torretta
Castellaccio
Pelle-grino
Monreale
Bagheria
Villabate
Misilmeri
Partinico
Alcamo
Castellammare
Scopello
Custonaci
Erice
Trapani
Paparella
Mte S. Giuliano
Mte Tirreno
Nitta
Salina S. Gusmano
Tonnara S. Giuliano
Tonnara d'Erice
Tonnara d'Isola Longa
Tonnara d'Ingham
Tonnara di Bonagia
Le Sciare
Mte Misericordia
Mte Inici
Mte Bonifato
Mte Cofano
Mte Sparagio
Mte Scorace
Mte Barbaro
Mte Castellaccio
Mte Cumalza
Mte Kronio
Mte Adranone
Mte Genuardo
Mte Maranfusa
Mte Rumena
Mte Grifone
Mte Caterina
Mte Belmonte
Mte Parcara
Mte Bisaccia
Mte Bisaccio
Mte Cirami
Mte Cirrito
Mte Cuccio
Mte Gibilforni
Mte Bellotampo
Mte Cuccherello
Mte Gibilmesi
Mte Renda
Mte Calcarone
Mte Longo di Salaparuta
Mte Castellaccio
Mte Kumeta
Mte Matarano

Palazzo Forcella and now the property of the *Principe di Baucina*, contains handsome saloons in the taste of different centuries.

At the S. end of the Marina lies the ***Flora**, or *Villa Giulia* (Pl. B, A, 6), which is entered from the Via Lincoln (p. 258), a street leading towards the W. to the Porta S. Antonino. This public garden, one of the most beautiful in Italy, first laid out in 1777, has recently been considerably extended and improved. The air here in spring is laden with the delicious and aromatic perfumes of oranges, citrons, Erythrina corallodendron, Cercis siliquastrum, and other blossoming trees and shrubs. In summer and autumn the fashionable citizens of Palermo congregate here to listen to a band of music.

Adjoining the Flora is the **Botanic Garden** (Pl. A, B, 5; also entered from the Via Lincoln), which deserves a visit both from the scientific traveller and the amateur.

The beautiful avenue of *Date-Palms* and *Cycas Revoluta* will attract the attention of every visitor. Near the entrance are two *Australian Coco-trees*, while scattered throughout the grounds are fine specimens of *Latania Borbonica*, *Corypha Australis*, *Musa Ensete*, *Bananas*, *Bamboos* (attaining a height of 15 ft.), *Strelitzia*, *Wigandia*, *Philodendron Pertusum*, *Australian Myrtaceae*, *Melaleucea*, etc. Some of the flowering-plants in the greenhouses are of astonishing brilliancy.

Among the other beautiful Gardens in or near Palermo the following may be mentioned: the *Giardino d'Acclimazione* (p. 266); then those of the *Palazzo d'Aumale* (Pl. C, 1), the *Villa Tasca* (p. 266), the *Villa Serradifalco* (Pl. G, 1), the *Villa Sofia* (p. 270), the *Villa Belmonte* (p. 269), the *Favorita* (p. 270), and the *Hôtel des Palmes* (formerly *Giardino Ingham*, p. 250). Admission to private gardens is generally obtained without trouble by a fee to the gardener, or on the presentation of a visiting-card.

26. Environs of Palermo.

a. La Cuba. Monreale. S. Martino. La Zisa.

Distance to *Monreale* about 4½ M. Tramway from the Piazza Vittoria as far as (2½ M.) *La Rocca*, where the road begins to ascend (50 c.; to Cappuccini 20 c., thence to Villa Tasca 15 c., thence to La Rocca 15 c.). The ascent of the hill thence is a pleasant walk of ½ hr. by the old road. Carriages for the excursion may also be hired outside the Porta Nuova for 5 fr. (in the town 6 fr.), including a stay of 1½-2 hrs. All the way to Monreale the road is guarded by soldiers. The locandas at Monreale are very poor; the least objectionable is the Loc. Pietro Novelli opposite the cathedral. The beggars and donkey-attendants in the town are often excessively insolent. Those who purpose proceeding from Monreale to *S. Martino* (p. 267), about 3 M. farther (miserable road), will do well to take a supply of provisions with them. Donkey 2½-3½ fr. Inquiry as to the security of the road may be made of the Palermo section of the Italian Alpine Club, Vicolo Trugliari, Via Vitt. Emanuele. One of the officers stationed at Monreale may be asked for a couple of 'bersaglieri' (who also serve as guides; 4-5 fr. for both) to accompany the traveller as far as Boccadifalco.

Porta Nuova (Pl. C, D, 1), see p. 255. The perfectly straight prolongation of the Via Vittorio Emanuele, called the *Corso Cala-*

tafimi, leads to Monreale. On the right is situated the extensive poor-house (*Albergo de' Poveri*).

A little farther on, about $^1/_2$ M. from the gate, on the left, is a cavalry-barrack, in the court of which is the old château of **La Cuba.** (Visitors apply to the sentinel and walk in.) On the frieze is a now illegible Arabic inscription, from which it is conjectured, that the building was built by William II. in 1181. Of the once splendid decorations of the interior nothing now remains but a few blackened remains of a honey-combed vaulting in a small court. The palace was once surrounded by an extensive park with fish-ponds. A pavilion once belonging to it is now on the opposite side of the street in the orange-garden of the Cavaliere Napoli (farther on, No. 421, beyond the street leading to the Cappuccini), and is called *La Cubola* (Decamerone, v. 6); admission on ringing (fee).

The Strada di Pindemonte, which diverges to the right about 230 paces farther on (at the first tramway-station), leads to the ($^1/_4$ M.) *Convento de' Cappuccini*, in the subterranean corridors of which are preserved the mummified bodies of wealthy inhabitants of Palermo. On All Souls' Day (2nd Nov.) the relatives of the deceased congregrate here in great numbers. This sad, but not uninteresting spectacle should be seen by the curious. (The route hence to La Zisa, $^1/_3$ M., is by the Via de' Cipressi, and then by the first road to the left.)

On the left side of the Monreale road we next pass the *Giardino d'Acclimazione*, laid out in 1861 for agricultural purposes. On the same side, $1^1/_2$ M. from the Porta Nuova, is the Swiss lodge at the entrance to the charming **Villa Tasca*, the property of Conte Tasca, one of the first systematic farmers of Sicily, who possesses an experimental station here, and has surrounded it with a tasteful garden (visitors ring at the entrance to the flower-garden; 5-10 soldi to the porter on leaving).

The group of houses at the base of the height of Monreale is called *La Rocca* (tramway-terminus). The road, constructed by the celebrated Archbishop Testa of Monreale, ascends in windings to the 'royal mount' (1231 ft.), on which in 1174 William II. founded a Benedictine abbey, and in 1174-89 erected the famous —

****Cathedral of Monreale,** around which a town of 16,200 inhab. has sprung up since the second archbishopric in the island was transferred hither.

The church is in the form of a Latin cross, 333 ft. long and 131 ft. wide, with three apses. The entrance is flanked by two square towers. The magnificent portal possesses admirable *Bronze Doors dating from 1186, executed by 'Bonannus Civis Pisanus', and adorned with reliefs from sacred history. The bronze doors of the side-portals are by Barisano. The edifice was seriously damaged by a fire in 1811, but has been well restored; the cost of the handsome timber-work was defrayed by King Lewis I. of Bavaria.

**Interior. The pointed vaulting of the nave is supported by eighteen columns of granite. The transept, approached by five steps, is borne by four pillars. The pointed vaulting is constructed quite in the Arabian style.

The **Mosaics* with which the walls are entirely covered occupy an area of 70,400 sq. ft., and consist of three different classes: scenes from the Old Testament (prophecies of the Messiah), from the life of the Saviour, and from the lives of the apostles. The nave contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux. Each aisle contains nine, and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the life of SS. Peter and Paul. In the tribune is the bust of Christ (with the inscription, *I. Χρ. ὁ παντοκράτωρ*); below it a Madonna in Trono with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides Peter and Paul. Above the royal throne is pourtrayed King William in the act of receiving the crown direct from Christ (not from the pope!); above the archiepiscopal seat he is represented as offering a view of the cathedral to the Virgin. — In the right transept are the tombs of William I. and William II. The monument of the former is a sarcophagus of porphyry, like those in the Cathedral at Palermo; that of the latter was erected in 1575. — The N. aisle contains fine wood-carving in high-relief. Here, too, is the *Cappella del Crocefisso*, of 1690, adjoining which is the *Archiepiscopal Chapel*, with wood-carving from the history of the Passion. In the S. aisle is the *Cappella di S. Benedetto*, with reliefs in marble of the 18th century. These chapels are opened by the verger.

The visitor should not omit to ascend to the roof of the cathedral for the sake of the *View it affords. The entrance to the staircase is in a corner at the beginning of the S. aisle (172 steps to the top; verger ½ fr.).

Adjoining the cathedral is the *Benedictine Monastery*, which William supplied with monks from La Cava (entrance by No. 33, the large central door in the piazza which lies in front of the church; custodian ½ fr.). Of the original building nothing is now left except the remarkably beautiful **Cloisters*, the pointed arches of which are adorned with mosaics and supported by 216 columns in pairs; the capitals are all different, and the shafts also vary (date 1200). The S. side of the cloisters is overshadowed by the ruins of an ancient monastery-wall, with pointed arches. The garden commands a delightful *View of the valley towards Palermo. The fragrance of the orange-blossom here in spring is almost overpowering. The modern part of the monastery, which is now fitted up as officers' quarters, and which we first reach from the piazza, contains a handsome marble staircase adorned with pictures by Velasquez (the Sicilian) and by Pietro Novelli (Monrealese; p. 250).

From Monreale a steep path to the right *(Le Scale)* ascends in 1 hr. to the top of the hill which is crowned by *Il Castellaccio*, a deserted fort (10 min. to the right of the highest point of the path), commanding an extensive view. We then descend to the suppressed Benedictine monastery of **S. Martino**, founded by Gregory the Great in the 6th cent., and affording another fine *View. Handsome entrance-hall. The monastery is now occupied by an agricultural institution.

The church is adorned with a fresco by *Ainémolo*. With the library of the monastery is connected the reminiscence of the extraordinary historical forgeries of the Abbate Giuseppe Vella, who had founded a

history of Sicily on a forged Arabic MS., but was detected by Hager of Milan, the Orientalist, in 1794. — Wine is sold at the houses above the monastery.

From San Martino we descend to the picturesque valley of *Boccadifalco*, and return thence to Palermo. A pleasant path (1/2 hr.) leads from Boccadifalco along the heights to La Rocca, p. 266. — Another pleasant route, commanding a fine view of the plain and the sea, leads N.W. from Boccadifalco to the *Convento di Baida*, founded by Manfred Chiaramonte in 1388 for the Cistercians, and afterwards occupied by Franciscan Minorites. Here in the 10th cent. lay *Baidhâ* ('the white'), a Saracenic village which was connected with Palermo by a row of houses. The terrace affords a fine view. In the vicinity is the not easily accessible stalactite cavern of *Quattro Arce*. The village of *Altarello di Baida* contains remains of *Mimnermum*, a palace founded by Roger. Farther on, we reach *Noce*, whence a tramway-line (p. 251) runs to Palermo, crossing the *Piazza Olivuzza* (Pl. F, G, 1), where the **Villa Serradifalco*, with its beautiful grounds and luxuriant vegetation, is situated. Adjoining it lay the celebrated *Villa Butera*, now *Villa Florio*.

A few paces beyond the *Porta Nuova* (p. 255) we turn to the right into the Via della Colonna Rotta, and after 10 min., beyond the small triangular Piazza Ingastoni, we take the Via Zisa to the left (comp. Pl. D, E, 1; cab 1 fr.), which leads us to the château of ***La Zisa,*** now the property of the Marchese di S. Giovanni (about 1 M. from the gate, and not far from the Piazza Olivuzza already mentioned). The only remains of the old building, which was erected by William I., are a covered fountain with water descending over marble steps under dilapidated honeycombed vaulting, and some vaulting with pigeon-holes on the upper floor. The flat roof affords a very favourite **View of Palermo. (Entrance by No. 29, the adjacent court on the right; custodian 1/2 fr.; adm. at present not easily obtained.) — The large neighbouring orange-gardens are worthy of a visit on account of their luxuriant vegetation (trifling fee). No. 25, to the left of La Zisa, is a good wine-house.

The *Catacombs* outside the Porta Ossuna, discovered in 1785, probably belong to the ante-Christian period, and are now destitute of monuments.

b. Monte Pellegrino. The Favorita.

Distances. From the Porta S. Giorgio to the foot of Monte Pellegrino 2 M. (one-horse carriage 1 1/2 fr.); thence to the top 1 1/4 hr. (bridle-path; donkey from the town 2 fr.). — From the Porta Macqueda to the Favorita 4 1/2 M. — The Sampolo tramway (p. 251) runs to the entrance to the Favorita. The road to Mte. Pellegrino diverges from the tramway-line at the Carceri, to which point a car may be taken.

'Monte Pellegrino, an indescribably beautiful mass of rock, consisting of grey limestone of early formation, rises at the N.W. end of the Bay of Palermo. In a cavern in this mountain the remains of *St. Rosalia* (according to tradition, a niece of William II., who while in the bloom of youth had fled hither from motives of piety) were discovered in 1664, and conveyed to Palermo. Their presence at once banished the plague

then raging, and from that time St. Rosalia has been the patron saint of the city. Chapels were erected and brilliant festivals instituted in her honour. The devout undertook pilgrimages to the mountain. A pathway supported by buttresses and arches leads to the sacred spot, which far better befits the humility of the saint than the sumptuous festivities which are celebrated to commemorate her retirement from the world.' — GOETHE. Several stately trees stand in front of the sanctuary.

We quit Palermo by the *Porta S. Giorgio* (Pl. E, F, 5, and I, 5, 6). The drive through the Stradone del Borgo, with its new stone quay, and past the prison, to the foot of the mountain takes less than $^1/_2$ hr. — On the right, on an eminence by the sea, rises the *Villa Belmonte*, which commands a fine view. The zigzag path ascending the Monte Pellegrino, which is visible from the town, cannot be mistaken. Towards the top it becomes easier. Large herds of cattle, horses, and donkeys graze on the mountain in spring, and during the quail-hunting season it is enlivened by numbers of sportsmen, especially at night.

The ***Monte Pellegrino** (1958 ft.), the peculiar shape of which renders it easily recognisable from a great distance, is an isolated mass of limestone rock, at one time an island and still separated by the plain of the Conca d'Oro from the other mountains near the coast. On the E. side it rises abruptly from the sea, and on the W. side slopes more gently towards the Conca d'Oro. Down to the 15th cent. the mountain was clothed with underwood. In B. C. 247-45 Hamilcar Barca settled on the mountain with his soldiers and their families in order to keep the Roman garrison of Panormus in check, and corn was then cultivated here on the *Eircta*. Under an overhanging rock of the summit of the mountain, which may also be reached, though not without difficulty, from the opposite side, is the *Grotto of St. Rosalia*, now converted into a church (dwelling of the 'proposto' and the priests on the left; bread and wine in the cottage to the left beyond the chapel). The water which constantly trickles down the sides is collected and carried off in leaden gutters.

The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it is a recumbent *Statue of the Saint* by the Florentine Gregorio Tedeschi, with sumptuously gilded robes. 'The head and hands of white marble, if not faultless in style, are at least so natural and pleasing that one can hardly help expecting to see the saint breathe and move.' (GOETHE.)

Beyond the chapel a steep path leads to the right by the cottages to the (20 min.) *Survey Station* on the summit of the mountain, which commands an admirable *VIEW of the beautiful basin around Palermo, the numerous headlands of the N. coast, the Lipari Islands, and the distant Ætna. — A path to the left, before the houses are reached, leads in 20 min. to a small temple with a colossal but headless statue of the saint; on the ground lie two heads. *View hence towards the sea.

Good walkers may now descend by goat-paths towards the S. W. direct to the Favorita; others will prefer to retrace their steps and descend by the same path.

In the Conca d'Oro, at the base of Monte Pellegrino on the W. side, and 4 M. from the Porta Macqueda, is situated the royal château of **La Favorita** (open to the public), surrounded by numerous villas of the aristocracy of Palermo. This beautiful country-residence was erected by Ferdinand IV. in the Chinese style, and is surrounded by shady walks and extensive grounds. Splendid *View from the roof. — One of the finest gardens in the neighbourhood of Palermo is that of *Mr. Whitaker*, at the *Villa Sofia*, near La Favorita (adm. on application to Director Kunstmann).

Travellers interested in agriculture may now visit the *Istituto Agrario*, founded by the minister Carlo Cottone (p. 264).

This excursion may be pleasantly extended to *Mondello*, situated on a beautiful bay, with a sandy beach admirably adapted for bathing (poor inn near the pine-tree). — A picturesque footpath leads hence by the beach, skirting the Mte. Pellegrino, to (3½ M.) *Acquasanta*, where the traveller may dine (in summer) at the *Restaurant des Bains, returning thence to Palermo by tramway.

To the S.W. of Cape Gallo is the *Bay of Sferracavallo*, whence we may follow the beach to *Capace* and the picturesquely-situated *Carini* (p. 273). This excursion should, however, be made by carriage or by a large party.

c. Bagherīa. Soluntum.

Railway to Bagheria (Girgenti line), three trains daily (fares 1 fr. 50, 1 fr. 5, or 75 c.). Station outside the Porta S. Antonino (Pl. A, 4). Travellers starting by the first train may inspect the most interesting points of Soluntum and Bagheria, and continue their journey by the next train to Termini (p. 286). — Carriage to Bagheria 8-10 fr.; to Bagheria and Soluntum in 8 hrs., 12-15 fr., a charming drive. Luncheon should be carried with the party.

A short distance from the town the railway crosses the *Oreto*, beyond which, to the left below us, we observe the lofty arch of the now abandoned *Ponte dell' Ammiraglio*, constructed in 1113 by the admiral Georgios Antiochenos. Immediately adjoining it are the ruins of the most ancient Norman church in Sicily, *San Giovanni dei Leprosi*, founded by Roger. Here, in B.C. 251, the consul Metellus defeated the Carthaginians, and captured 120 elephants. In the neighbouring bay Duquesne nearly annihilated the united Dutch and Spanish fleets in 1673. In the fertile coast-district the Saracens once cultivated the sugar-cane. On the right rises the *Monte Griffone*.

5 M. *Ficarazzelli;* 6 M. *Ficarazzi*.

8 M. **Bagherīa,** or *Bagarīa* (*Albergo Verdone*, with good trattoria), a country-town with 11,600 inhab., contains groups of palatial villas of Sicilian nobles, now deserted. The *Villa Valguarnera* merits a visit for the sake of the magnificent *View from the terrace and from the adjacent Montagnuola. The *Villa Butera*, *Villa Palagonia*, and others contain a few fantastic works of art.

10 M. *Santa Flavia*. Phœnician tombs, probably of the Carthaginian period, were discovered here in 1864. — (Journey hence to Girgenti, see R. 30.)

Leaving the station, we cross the line to the right, pass through the gate before the last house on the left (that of the custodian; guide or porter $^1/_2$-1 fr.), traverse an olive-garden, and follow a road (at first practicable for carriages) leading in $^1/_2$ hr. to the ruins of the Phœnician stronghold of *Solus*, *Soloeis*, or **Soluntum**, situated on the eastmost hill of the promontory of *Catalfano*. The name of the present town, which lies lower down, is *Solanto*. The period of the destruction of Soluntum, probably by the Saracens, cannot now be determined. Nearly the whole of the ancient paved causeway, ascending the hill in zigzags, has been brought to light. The town was very regularly laid out, the streets running from E. to W. and N. to S., and crossing each other at right angles. A narrow passage was left between the backs of the rows of houses to allow the water to escape from the hill, which is so steep as to have necessitated the construction of flights of steps in some of the streets. The internal arrangement of several of the houses is still recognisable. The house where the columns have been re-erected is supposed to have been the Gymnasium. Admirable *Views are enjoyed from the promontory to the E., and from the summit, the latter embracing the coast to a point beyond Cefalù. Towards the E., where the *Tonnara di Solanto* (tunny-fishery, p. 286) is situated, lay the harbour of the town.

Good walkers may descend the steep hill to Bagheria either by a direct and easy footpath from *S. Flavia*, or round the promontory and through the village of *Aspra*, which lies on the sea. Thence to the station $1^1/_2$ M.

Farther up the brook *Bagaria* (the ancient *Eleutherus*), 1 M. to the E. of *Portella di Mare*, once lay a large Phœnician town, afterwards a Saracenic stronghold, called *Kasr-Sâd*, now the village of *Cannita*. The Græco-Phœnician sarcophagi of the museum of Palermo were found here.

d. S. Maria di Gesù.

Distance from the Porta S. Antonino $2^1/_2$ M.; one-horse carriage $2^1/_2$ fr.

Leaving Palermo by the Porta S. Antonino, we follow the *Via Oreto* (Pl. A, 3, 4), which leads between houses for some distance. After $^3/_4$ M. the road describes a sharp curve to the right, while walkers may proceed straight on in the same direction.

***S. Maria di Gesù** (163 ft. above the sea), formerly a Minorite monastery, and now a barrack, commands one of the finest views of Palermo, with the Monte Pellegrino in the background, and is a favourite point with artists and photographers. The cemetery of the monastery, now enlarged, contains the burial-places of many Palermo families, and is traversed by the road. Above it we open an iron gate on the left in order to ascend to the dilapidated loggia of a conspicuous chapel, which is the finest point of view.

In the Monte Griffone, $^3/_4$ M. from S. Maria di Gesù, is the *Grotta de' Giganti*, or *S. Ciro* (from the neighbouring church), a cave well known to palæontologists as a fertile source of fossil bones, which it still contains in great quantities. Children at the entrance offer bones and teeth for sale. Near it are three arches of some mediæval building.

On the way back to Palermo, to the right of the road close to the village of *Brancaccio*, are the remains of the Saracenic-Norman château of *La Favára*, the magnificence of which has been highly extolled by Arabian and Jewish travellers of the middle ages, and where Frederick II. held his court. The building, which has been built up on two sides, is now called the *Castello di Mare Dolce*, from a pool at the base of Mte. Griffone, whence a water-channel has been constructed past the Favara to Brancaccio. (Visitors from Palermo to La Favara take the road from the Ponte dell' Ammiraglio to Brancaccio, and then follow the canal.) To the left, as we approach the town, extends the *Campo di S. Spirito*, the old cemetery, laid out in 1782. (The new cemetery lies on the N.E. side of M. Pellegrino.) In 1173 Walter of the Mill founded a Cistercian monastery here, and near it, on 31st March, 1282, began the massacre of the Sicilian Vespers, during which the bell of S. Giovanni degli Eremiti was tolled.

A pleasant walk or drive is afforded by the so-called *Giro* (Round) *delle Grazie*. We follow the road to S. Maria di Gesù till the Oreto is crossed, and then turn to the right to *Le Grazie* (about 3 M.), whence we return by another road, which also crosses the Oreto, towards the Porta Nuova, finally taking the tramway from the *Porrazzi* to the Piazza Vittoria.

From Palermo an excursion may be made by steamboat in 5 hrs. (on two Sundays of each month, fare 7½ fr.) to the island of **Ustica**, 37½ M. distant, and 10 M. in circumference. Its principal mountains are the *Falconiera* on the E. and the *Quadriga di Mezzo* (3411 ft.) to the W. The island was colonised by the Phœnicians in ancient times, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. As lately as 1762 the whole population was murdered or carried off by pirates. The number of inhab. is now 1550, many of whom are prisoners sentenced to banishment here (*'Domicilio coatto'*). The caverns are interesting to geologists. Fossil conchylia are also found in the island.

27. From Palermo to Segesta, Castelvetrano, and Selinunto.

This is the direct route to the ruins of Segesta and Selinunto. 1st Day: To Calatafimi (40 M.). 2nd Day: To Segesta, 4 M. from Calatafimi, and back; then to Castelvetrano (27 M.). 3rd Day: To Selinunto, and beyond it, see R. 27. — The DILIGENCE leaving Palermo at 4 p. m. arrives at Calatafimi at 3. 30 a. m., where it corresponds with another to Castelvetrano, which is reached in 4-5 hrs. (To Trapani, see p. 279.) In the reverse direction: departure from Castelvetrano 12 noon; arrival at Calatafimi 4 p. m.; departure thence 10.30 p. m.; arrival at Palermo 9 a.m. — For a carriage with three horses from Palermo to Segesta the charge is about 90 fr. and a gratuity. — [The journey to Calatafimi will be greatly facilitated in 1880 by the opening of the RAILWAY FROM PALERMO TO PARTINICO (comp. the Map of Sicily).]

With the aid of the steamer, the excursion to Segesta and Trapani may be arranged thus: — 1st Day, to Calatafimi; 2nd Day, to Segesta, and by diligence to Trapani; 3rd Day, to Monte S. Giuliano; 4th Day, by steamer from Trapani back to Palermo. Or in the reverse direction, by steamboat to Trapani and back to Palermo by diligence.

The STEAMERS of the *Florio Co.* leave Palermo on Fridays at or after

9 a.m., and arrive at *Trapani* about 3. 30 p.m.; they start again at 3 a.m. on Saturday, reaching *Marsala* at 5 a.m. (stay of 1 hr.), *Mazzara* at 6. 45 a.m. (3/4 hr.), *Sciacca* 10. 30 a.m. (1 hr.), *Porto Empedocle* (for Girgenti) 2. 30 p.m. (1 hr.), *Palma* 4. 30 p.m. (1 hr.), and *Licata* 7. 10 p.m.; the journey is continued hence on Sunday at 4 a.m.; *Terranova* 5. 20 a.m.; *Scoglietti* 8 a.m.; *Pozzallo* 12. 15 p.m.; arrival at Syracuse 1. 30 p.m. — In the reverse direction: departure from Syracuse, Mon. 11 p. m.; from *Pozzallo*, Tues. 5. 30 a.m.; from *Scoglietti* 9 a.m.; from *Terranova* 11 a.m.; *Licata* 1. 30 p.m.; *Palma* 4 p.m.; *Porto Empedocle* 6. 20 p.m.; *Sciacca* Wed. 1 a. m.; *Mazzara* 4 a. m.; *Marsala* 8 a.m.; *Trapani* 1 p. m.; arrival in Palermo 7 p.m. — As, however, the S. coast of Sicily is difficult to navigate, the punctuality of the steamers cannot be depended on. — The steamboat for Tunis, mentioned at p. 279, leaving Palermo on Tues. at 10 p.m., also touches at Trapani, which it reaches on Wed. at 4 a.m.

From Palermo to **Monreale**, 4 1/2 M., see pp. 265, 266. After another hour's drive the ascent becomes more rapid. At the point where the road turns to the W. we enjoy a beautiful retrospective view of Palermo and the valley of the Oreto, beyond which lie the Lipari Islands in the distance. Farther on we enter a small ravine, and in 2 1/4 hrs. from Monreale we reach the culminating point of the road, beyond which we descend through a wild rocky valley, with a view of the fertile plain of Partinico and Alcamo and of the mountains of the peninsula of S. Vito.

15 1/2 M. *Borgetto*, a town with 6000 inhab., lies in a richly cultivated district. The Duc d' Aumale possesses large and admirably managed estates in this neighbourhood.

17 1/2 M. *Partinico* (Locanda della Bambina), a country-town with 20,900 inhabitants.

Beyond the mountain-chain which towers to the N. of Partinico (*Mte. Belvedere* and *Mte. Orso*), not far from the sea, is situated *Carini*, once the free Sicanian town of *Hyccara*, whence in 415 the Athenians are said to have carried off the celebrated courtezan Lais, then a girl of twelve years.

Beyond Partinico the road passes the dreary village of *Valguarnera*. The conical mountain to the left, adjoining *M. Mitro* (3546 ft.), is the *Pizzo di Mirabella*. The road then traverses several deep ravines.

30 M. **Alcamo** (853 ft.; *Albergo di Segesta*, Corso Sei Aprile 29; *Locanda della Fortuna;* both tolerable; **Café* opposite the post-office), a town of Arabian origin, with 22,500 inhabitants. In 1233, after an insurrection, Frederick II. substituted a Christian for the Saracenic population, but the town still has a somewhat Oriental appearance. There are, however, a few mediæval and Renaissance remains, such as the portal of the church of S. Tommaso and the campanile of the Cathedral. Above the town rises the *Mte. Bonifato*, or *della Madonna dell' Autu (Alto;* 2713 ft.), whence a magnificent prospect of the *Bay of Castellamare* is obtained. The house pointed out here as that of *Ciullo d'Alcamo*, the earliest Sicilian poet, who flourished in the 13th cent., is really of much later origin.

From Alcamo to Catalafimi there are two roads. The old road skirts the *Monte Bonifato*, crosses the *Fiume Freddo*, and then re-

ascends. The new road also crosses the Fiume Freddo, near its junction with the *Fiume Caldo*, and then ascends the valley of the latter; farther on it joins the road from Castellamare, and passes below the ruins of Segesta.

The *Fiume Freddo* was anciently called the *Crimissus;* the river of that name, however, on which in B.C. 340 Timoleon with 11,000 men defeated the Carthaginians with 70,000, is probably the modern Bilice.

Near the mouth of the river formed by the union of the Fiume Freddo and the Fiume Caldo lies *Castellamare del Golfo* (12,400 inhab.), which gives its name to the bay between the promontory of S. Vito on the W. and that of Rama on the E. It was once the seaport of Segesta, and now carries on a considerable trade.

The road now ascends from the Fiume Freddo to —

40 M. **Calatafimi** (*Albergo Garibaldi alla Piazza Maggiore*, indifferent, bargaining necessary), a town with 10,000 inhabitants. If we ascend the principal street, a good footpath diverging to the right beyond the town will lead us to the top of the hill occupied by the *Castle*. Fine *View hence of the temple, the town below, and the extensive mountainous landscape in the environs.

From Calatafimi to Segesta, a ride of 1¼ hr. (comp. the Map, p. 276).

The whole excursion takes 4-5 hrs.; mule or donkey 2½ fr. — The road is good, but somewhat steep towards the end. Good water and sometimes tolerable wine may be procured from the custodian near the temple.

The best route is by the Castellamare road, descending a beautiful, well-watered valley, from which the new road to Alcamo diverges after 3 M. (see above). Beyond a mill, at a point 2 M. from Calatafimi, we diverge by a narrow road to the left. We cross the fiumara, and ride in the direction of the custodian's house on the hill. We may now ascend the Monte Barbaro, visit the theatre, and descend to the temple, among the columns of which we rest for luncheon.

Segesta, or *Egesta* as the Greeks usually called it, one of the most ancient towns in the island, was of Elymian, not of Greek origin, and though completely Hellenised after the lapse of centuries, it was almost incessantly engaged in war with its Greek neighbours.

The Greeks entertained the unfounded opinion that the Egestans were descended from the Trojans, who settled here near the warm springs of the *Scamander (Fiume Gàggera)*, and had combined with the Elymi so as to form a distinct people. During the Roman period the tradition accordingly arose that the town was founded by Æneas. The ancient town experienced the most disastrous vicissitudes. Oppressed by the inhabitants of Selinus, the Egestans invited the Athenians to their aid, and after the defeat of the latter at Syracuse, they turned to the Carthaginians, on whose arrival followed the war of B.C. 409. Egesta found, however, that its connection with Carthage did not conduce to its own greatness, and accordingly allied itself with Agathocles; but the tyrant on his return from an expedition against Carthage in B.C. 307 massacred 10,000 of the ill-fated inhabitants on the banks of the Scamander in order to appropriate their treasures, whilst others were sold as slaves. The town was then named Dicæopolis. During the First Punic War the inhabitants allied


Regione Bresciana
C. Bonsignore
C. Atria
C. Lazio
Il Giardino
Gorga di Frascia
C. Manicalunga
Via che dalla Rocca di Cusa conduce a Triocala
Nekropolis
Monticelli di rena con macchie
Fontana
Fontana
C. Messana
Tempio ant. (Hekate ?)
Pizzo Cotellese
Fiume Modione
Valle del Mare
Nekropolis
C. Cusa
Pozzo
Fiume Modione
C. Bagliazzo
C. Galera
Città antica
Porta ant.
Porta ant.
C. Manuzza
C. Torricella
C. Florio
ROVINE
DI SELINUNTE
Tempi ant.
Mandra Florio
Porto antico
Acropolis
Tempi ant.
Porto antico
Fiume Cottone
C. del Principe
Scaro Marinella
C. della Buffa
C. Garaffo
Re Marinella
Pizzo della Guardia
MARE AFRICANO
1:50.000
Chilometri.

CALATAFIMI
e ROVINE di SEGESTA.



themselves with the Romans and changed the name of their town from the ill-omened Egesta (egestas) to Segesta. The Romans, out of veneration for the ancient Trojan traditions, accorded them some assistance. Verres despoiled the town of the bronze statue of Demeter, which had once been carried off by the Carthaginians and restored by Scipio Africanus. The ruins still in existence are the following: —

The **Temple, situated on a hill to the W. of the town (904 ft.), is a peripteros-hexastylos of thirty-six columns, but was never completed. The columns are therefore unfluted, the steps of the basement unfinished, showing the portions added to facilitate the transport of the stones, and the cella not begun. In other respects it is one of the best-preserved Doric temples in Sicily, and its simple but majestic outlines in this desolate spot, surrounded by lofty mountains, are profoundly impressive. Length, including the steps, 200 ft.; width 85 ft.; columns with capitals 29 ft. in height and 6 ft. in thickness; intercolumnia 8 ft. in width. As the architraves were beginning to give way, they were secured where necessary with iron rods in 1865.

The town itself lay on the *M. Barbaro*. The interesting *Theatre commands a beautiful view. Before us, beyond the stage, rises *M. Inice* (3491 ft.), more to the left is the *M. Sparagio* (3704 ft.), to the right is the so-called *Bosco di Calatafimi*, and lower down the valley of the Scamander (Gággera) are the remains of the *Thermae Segestanae*, supplied by four different warm springs which the road to Castellamare passes. The diameter of the theatre, which is hewn in the rock, is 205 ft., that of the stage 90 ft., and of the orchestra 53 ft. The seats are divided into seven *cunei*, and separated by a *praecinctio*. The twentieth row from the 'præcinctio' is furnished with backs. A few remains of houses with Roman and Greek mosaic pavements have recently been excavated.

The temple commands a distant view of the field, indicated by crosses, where Garibaldi gained the victory of 15th May, 1860. A monument is to be erected on the spot.

From Calatafimi to Castelvetrano, 25 M. The route is monotonous and uninteresting historically.

44 M. *Vita*. 48½ M. *Salemi*, a town with 14,800 inhab., commanded by a ruined castle. The scenery improves near —

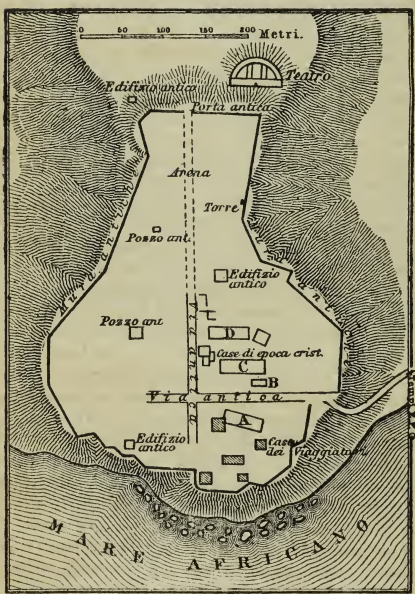
59½ M. **Castelvetrano,** Sicil. *Casteddu Vetranu* (623 ft.; *Locanda della Pantera*, tolerable, charges according to bargain; **Ristoratore Bixio*, with a few rooms; *Caffè di Selinunte*, in the Piazza), a provincial town, with 21,200 inhab. who are hereditary tenants of the fertile district around the town, the property of the dukes of Monteleone (of the family of Aragona-Pignatelli). The campanile of the church adjoining the Palazzo Monteleone affords the best panorama of the surrounding plain. The church of *S. Giovanni* contains a statue of John the Baptist by *Gagini*. A small *Museum* of vases, terracottas, and other articles found at Selinunto, is con-

tained in the gymnasium. Professor Ingoglia, the inspector of the antiquities, will be found most obliging.

The Railway from Castelvetrano to Trapani is to be opened in the spring of 1880.

From Castelvetrano to Selinunto, 7½ M. (a new road). A ride of 2½ hrs. (Mule there and back 2 fr., and an additional sum for food and gratuity.) — The custodian lives at Castelvetrano, but is often to be found at Selinunto. *Clemente*, the 'Guardia delle Antichità', resides at the Acropolis. There is a *Casa dei Viaggiatori* at the Acropolis, but a supply of refreshments should be taken for the journey. Architects or others intending to make a prolonged stay at Selinunto should apply to the custodian. An introduction by Cav. Cavallari, the director of the excavations at Palermo, is also desirable.

We follow the Sciacca road, and then diverge to the right to the ruined temples of the *Neapolis* on the E. hill. In order to reach the Acropolis, we may either cross the valley, which is marshy after rain, in a straight direction, or cross the sand-bank as near the sea as possible.



**Selinus, among whose ruins are the grandest ancient temples in Europe, was founded in 650 or 628 by colonists from Megara Hyblæa under Pammilus, and was the westernmost settlement of the Hellenes in Sicily. On an eminence by the sea, 100 ft. in height, to the E. of the river *Selinus (Modione)*, Pammilus erected the Acropolis, behind which, more inland, he placed the town itself. On the opposite hill, separated from the citadel by a marshy valley *(Gorgo di Cotone)*, the credit of draining which is ascribed to the philosopher Empedocles, a sacred precinct was founded in the 6th century. The Selinuntians were still engaged in the construction of the temples of the latter when

Hannibal Gisgon destroyed the town in 409. The conflicts between the Selinuntians and Egestans, whose territories were contiguous, afforded the Athenians, and afterwards the Carthaginians, a pretext for intervening in the affairs of Sicily. Hannibal attacked the town with 100,000 men. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5000 carried off to Africa as captives; 2600 only effected their escape to Acragas. From that blow Selinus never recovered. Hermocrates, the exiled Syracusan patriot, founded a colony here in 407, but under the Carthaginian supremacy it never attained to prosperity, and in the First Punic War it was finally destroyed. Since that period it has remained deserted, as the district is unhealthy in summer. The temples alone were not entirely abandoned, for in the early Christian period cells were formed between the buttresses and occupied as dwellings. The Mohammedans called the place *Rahl-el-Asnam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. It cannot now be ascertained when the columns were overthrown. The temple *G* only appears to have been destroyed by human agency; the ruin of the others was probably caused by an earthquake. The sculptures found here belonging to the temples are now in the museum at Palermo (pp. 260, 261). A careful examination of the Acropolis has been recently begun.

The W. hill, on which lay the earliest town, was entirely surrounded with walls. These walls were destroyed in B.C. 409, but the higher part of them was re-erected two years later, partly with materials from other buildings. This part of the town was traversed by two main streets, discovered by Cavallari, running N. and S. and E. and W., from which the other streets diverged at right angles. The most important remains in the E. half of the Acropolis are those of temples. On the site of the southernmost, which we shall designate by the letter *A*, a modern house has been built. Next to it, beyond the line of the main street running from E. to W., is a small temple, recently discovered; and beyond it is another small temple *(B)*, which has been minutely described by Hittorff. The next temple *(C)*, to which the oldest metopes belonged, was probably sacred to Hercules, though Benndorf assigns it to Apollo; some of the columns are monoliths. Temple *D* is not so ancient as Temple *C*; a somewhat elevated platform has lately been brought to light in front of it. The foundation-walls of numerous other ancient buildings are traceable within the Acropolis, and graves containing skeletons and houses, of a later date, also occur. Crosses chiselled on the overthrown architraves indicate that these last were dwellings of the Christian period. — A building, which was probably a *Theatre*, has been lately discovered outside the N. gate of the Acropolis, to the right; the fact that capitals from an earlier edifice have been

used in its construction prove that it was not erected before B.C. 407. To the N. of this point lay the town proper, the remains of which are very scanty. — Still farther to the N., on the ridge between the farms of *Galera* and *Pagliazzo*, was the earliest *Necropolis*. At a later period, but before B.C. 409, the citizens had their Necropolis to the W., beyond the river Selinus (*Modione*), on the heights to the S. of the farm of *Manicalunga*. The wild parsley (*σέλινον*), which gave name to the city and was represented on its coins, still grows in abundance on the banks of the river. Adjacent to the farm of *Messana*, which lies just beyond the river and may be recognised by its shady garden, Cavallari has lately discovered a temple open to the E. and W., and near it an inscription bearing the name of Hecate.

On the E. hill lie the ruins of three temples, but no other remains of any kind. The southernmost, which we designate *E*, contained five metopes: of these two were in the posticum, one representing Athena and the Giant, the other damaged beyond recognition; three were in the pronaos, and represented Hercules and the Amazon, Zeus and Hera, Artemis and Actæon. An altar and inscription dedicating the temple to Hera were found here in 1865. The middle temple *(F)*, some of the columns in which were left unfinished, yielded the two lower halves of metopes discovered by Messrs. Harris and Angele. The last temple *(G)*, one of the largest Grecian temples known, was left unfinished, as is proved by the fact that nearly all the columns are unfluted. An inscription found in it seems to assign the temple to Apollo. According to Benndorf, Temples *C* and *D* were built soon after B.C. 628, Temple *F* and part of *G* in the 6th cent. B.C., and Temples *A* and *E* and the rest of *G* in the 5th cent. B.C.

The following measurements are given approximately in English feet.

	A.	B.	C.	D.	E.	F.	G.
Length of temple including steps	129	33	231	190	229	216	372
Width of temple including steps	57	19	85	91	90	92	175
Height of columns with capitals .	—	—	29	—	33	30	57
Diameter of columns	$3^3/_4$	—	13	$2^3/_4$	4	$2^2/_3$	$10^3/_4$
Height of entablature (trabeazione)	9	—	$12^1/_3$	$12^1/_2$	15	$15^1/_3$	19
Intercolumnia	5	—	$7^1/_2$ $6^3/_4$	$8^1/_2$	$7^3/_4$	$8^1/_2$	$10^3/_4$
Length of cella	91	—	131	118	165	125	272
Width of cella	28	—	34	28	47	27	76

About 8 M. to the N.W. of Selinunto are the ***Quarries of Selinunto**, now called *Rocca di Cusa* or *Cave di Campobello*, which may also be

visited from Campobello (p. 283) or from Mazzara (p. 283). The road from Selinunto (guide advisable) crosses the mouth of the Modione, and turns to the N., passing the recently-excavated temple and the houses of *Manicalunga*, *Lazio*, and *Parisi*. It then traverses a well-cultivated, garden-like district to the *Baglio dell' Inglese* (Mr. Hobbs), which is close to the famous quarries, where the inhabitants of Selinunto hewed the stones used in the construction of their huge temples. The work was suddenly interrupted, doubtless on the capture of the town by the Carthaginians in B.C. 409, and has never since been resumed. The various stages of the process of quarrying are still traceable. A circular incision was first made in the rock, and then hewn out till a space of a yard in width was left free between the solid rock and the monolithic drum of the column. The block was then severed entirely from the rock, and its bed left empty. A number of such drums are lying ready for transport at the bottom of the quarry; others have already been carried for some distance along the road from Mazzara to Selinunto. Among the drums, which measure 8-10 ft. in length and about 8 ft. in diameter, are some which correspond exactly with those used for the columns of temple *G* (p. 278), and which were undoubtedly designed for the completion of that building.

28. From Calatafimi to Trapani, Marsala, and Castelvetrano.

Two days: 1st. To Trapani, 23 M.; ascent of Monte S. Giuliano, 6-7 hrs. there and back; 2nd. From Trapani to Marsala, 19½ M., and by Mazzara to Castelvetrano, 22½ M.

The Diligence which leaves Calatafimi in the morning (see p. 272) reaches Trapani at 9 a.m., Mazzara at 6 p.m., and Castelvetrano at 9 p.m. — In the reverse direction: departure from Castelvetrano 6.30 a.m.; arrival at Mazzara 9.30 a.m., at Marsala at noon, at Trapani 5.30 or 6 p.m., at Calatafimi 10.30 p.m. — The Steamer which plies weekly to and from Syracuse touches regularly at Trapani, and at Marsala and Mazzara alternately (comp. p. 273). — [The opening of the Railway from Trapani to Castelvetrano, which is expected to take place in the spring of 1880, will materially shorten this route.]

The inhabitants of the W. coast of Sicily are generally very civil, and bargaining at the inns is seldom necessary as it is elsewhere.

Calatafimi and *Segesta*, see R. 27. Farther on, the country is very hilly. Halfway between Calatafimi and Trapani stands the solitary inn of —

12 M. *Canalotti*, or *Colonnetta*. A little beyond it we cross a range of hills and obtain a fine view of the Monte S. Giuliano (p. 280) and the Ægadian Islands. Skirting the base of Mte. S. Giuliano, and passing extensive saltworks, we next reach —

23 M. **Trapani.** — *Leon d'Oro, near the gate, in the Strada Nuova, R. 1 fr., dinner not supplied; *Cinque Torri, Largo S. Niccolò; Alb. Trinacria, new. — There is a *Locanda* on Mte. S. Giuliano, where those who wish to see the sunset and sunrise may obtain quarters. — *Giardinetto*, not far from the Cinque Torri, and *Sicilia*, near the harbour, are good restaurants.

Mules and Donkeys for the Monte S. Giuliano are to be found near the gate, in the first street on the right (2-2½ fr., boy ½-1 fr.). — *Carriage* with three horses to the Mte. S. Giuliano 25-30 fr.

Coral and alabaster work is a speciality of Trapani.

Trapani, the ancient *Drepana* (from *drepanon*, a sickle), so called from the form of the peninsula, a town with 36,000 in-

hab., lies at the N.W. extremity of Sicily, and is the seat of a prefect and a bishop. The harbour is good, and the trade of the place not inconsiderable.

In ancient times it was the seaport of Eryx (Mte. S. Giuliano), but was converted into a fortress by Hamilcar Barca about the year 260, and peopled with the inhabitants of Eryx. In 249 the Carthaginian admiral Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepana was besieged by the consul Lutatius Catulus, whose headquarters were in the island of Columbaria (Columbara). On this occasion the Carthaginian fleet, laden with stores, on its route from Maritimo to Favignana, was destroyed in March 241, in sight of the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered as a royal residence. In the Æneid, Anchises is represented as having died here, and Æneas as having instituted games to his father's memory. The island described as the goal in the boat-race is now called *Asinello*. Another tradition is that John of Procida formed the conspiracy against Charles of Anjou on the *Scoglio del Mal Consiglio*. It is, however, an historical fact that Peter of Arragon, touching here on 30th Aug. 1282, on his return from Africa with his fleet, was welcomed as a deliverer.

Save a few mediæval structures, Trapani contains nothing attractive. The public *Library* was founded by Ferdella, a Neapolitan minister of war, a native of the place. The *Lyceum*, to the right in the Corso, contains a natural history collection and a picture-gallery (1/2 fr.). The *Cattedrale S. Lorenzo*, on the right side of the Corso, possesses a Crucifixion by *Van Dyck* (4th chapel on the right), freely retouched.

A pleasant walk may be taken to the *Torre de' Legni*, 1/2 M. (inclining to the right) from the gate next the sea, at the end of the Corso.

The attractive *Excursion to Monte S. Giuliano (comp. Map, p. 264) occupies fully half-a-day. The traveller had better ride or walk (2 1/2 hrs.; donkeys and carriages, see p. 279). The road traverses the plain we have already crossed on our way to Trapani, which Virgil makes the scene of the games instituted by Æneas. The modern water-conduit supplies the town. On the right is the church of the celebrated *Madonna di Trapani*, erected in 1332. Here the road diverges, and pedestrians may ascend from it to the left by a steep footpath. The precipitous slopes are beautifully wooded at places. Midway is the small but fertile *Piano dei Cappuccini*, to the right of which is the rock *Petrale*, and to the left *La Cintaria*.

***Monte San Giuliano**, the *Eryx* of antiquity, is an isolated mountain, 2464 ft. in height. On its summit is situated a town (*Locanda*, clean, near the church of S. Domenico; *Caffè* of *Mastra Salvatore*, Corso Vitt. Emanuele) which is rapidly falling to decay. The number of inhabitants (6100 at the last census) is speedily decreasing owing to the frequent migrations which take place to the plain at the foot of the mountain. At the entrance of the town stands the *Cathedral*, the campanile of

which affords a fine view. The interior, restored in 1865, contains an ancient fountain-enclosure of almost transparent marble. We ascend through the town to the towers fitted up as a residence by Count Pepoli, commanding a splendid view and containing a collection of objects of art, and then to the ivy-clad *Castle* (partly used as a prison; door-keeper 30 c.). The rugged rock on which it stands commands a noble prospect of the land and sea. To the W. at our feet lies Trapani, and beyond it are the Ægadian Islands: Maritimo (ancient Hiera; with the Monte Falcone, 2244 ft.), the most distant; to the left, nearer us, Favignana (Ægusa, 1069 ft.); on the right Levanzo (Phorbantia); all of which belonged to the Genoese family of the Pallavicini from the middle of the 17th cent. till 1874, when they were purchased by Sign. Florio of Palermo. Towards the S. stretches the fertile plain of the coast, with Paceco (p. 282); in the background is Marsala. Towards the E. tower the mountains of S. Vito (from W. to E. Sparagio, Laccie, Sauci, San Barnaba, Rocca, and Corvo); and the conical peninsula of Cofano extends into the sea, which bounds three sides of the mountain. In winter Cape Bon in Africa is occasionally, and the island of Pantelleria (p. 374) frequently visible. In spring the whole district at our feet is clothed with the most luxuriant verdure.

On the summit once stood the shrine of *Venus Erycina*, a deity worshipped by all the people of the Mediterranean. The modern town is probably co-extensive with the sacred enclosure. The same spot had previously been the site of a temple of Astarte, erected by Phœnician settlers, on whose altar no blood was permitted to flow. Melkarth was also worshipped here; the Greeks therefore believed the temple to have been founded by Hercules, and Dorieus, brother of Leonidas of Sparta, undertook, as a Heraclides, an expedition to conquer this district, but was defeated and slain by the Phœnicians and Egestans. During the First Punic War Hamilcar Barca surprised the town, which lay on the slope of the mountain, but has left no trace of its existence, and besieged the temple, which was bravely defended by the Celtic mercenaries in behalf of Rome, but at the same time plundered by them. The Carthaginians were in their turn surrounded from below by the Romans, who afterwards restored the temple, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily (for Eryx, it was said, had also been founded by Æneas!). According to some the temple was founded by Dædalus, and Eryx by a son of Venus and Butes. The present name is derived from the tradition, that, when the town was besieged by King Roger, he beheld St. Julian putting the Saracens to flight.

The only remains of the temple of Venus are the foundations within the castle, the so-called *Ponte* or *Arco del Diavolo*, and the 'Fountain of Venus' in the castle-garden, an ancient reservoir, 4 yds. in width, and 8 yds. in length. Of the walls of the sacred city of Venus considerable portions still exist beneath the present wall, between the gates of Trapani and La Spada, consisting of huge blocks in courses of equal height. The wall was defended by eleven towers at unequal intervals. The entrance to the town was obviously between the Monte di Quartiere and the Porta la Spada, where in the interior of the town the walls of

the approach can be traced towards the right. These walls are unquestionably of very great antiquity, although it cannot now be ascertained by what nation they were erected.

From Trapani to Castelvetrano (28 M. by the direct road; or, viâ Marsala and Mazzara, the route followed by the new railway, about 42 M.). The road traverses an undulating and richly cultivated district, in which palms are seen occasionally near the loftily-situated country-houses. 26½ M. *La Xitta.* 27 M. *Paceco*, founded in 1609, is famed for its cucumbers and melons. Beyond it we cross the *Birgi*, the ancient *Acithis*. Here, in the plain of *Falconaria*, Frederick II. of Sicily routed the united French and Neapolitan armies, and took Philip of Anjou prisoner, on 1st Dec. 1299. This was the greatest of the battles which took place during the wars after the Sicilian Vespers. To the right is *Lo Stagnone*, a shallow bay, with the islands of *Borrone*, *Isola Longa*, and nearer the coast the *Isola S. Pantalēo*. — (In fine weather a very pleasant trip may be made by water from Trapani by the Isola S. Pantalēo to Marsala; boat with two rowers 10-15 fr.; supply of provisions necessary.)

42½ M. **Marsāla** *(Albergo del Leone*, near the cathedral, dirty; *Trinacria*, tolerable; *Trattoria of *Francesco Porcelli*, at the post-office, near the Porta Garibaldi; **Caffè Lilibeo*, opposite the cathedral) is an important commercial town with 36,300 inhab., well known for the Marsala wine which is manufactured here from Sicilian wines and spirit. The principal firms are *Ingham*, *Florio*, and *Woodhouse*, who kindly admit visitors to see their extensive and interesting establishments, situated on the shore to the S. of the town. Garibaldi with 1007 men, transported by the 'Piemonte' and 'Lombardo', landed here on 11th May, 1860, and began his famous progress through the island, which terminated in a few weeks with the overthrow of the Bourbon supremacy in Sicily. The town, a modern place, contains nothing noteworthy, except perhaps the cathedral and the harbour. The Municipio (last door on the right) contains an antique animal-group from Motye, a tiger devouring a bull.

Marsala occupies the site of the ancient *Lilybaeum*, a fragment of the town-wall of which is preserved near the Porta di Trapani. Other relics are the harbour to the N., where the salt-works are now situated, and a few fragments of houses and walls on the coast of *Capo Boeo* (or *Lilibeo*), the westernmost point of Sicily and the nearest to Africa. In the centre of a field on the promontory stands the church of *S. Giovanni Battista*, with a subterranean spring in the *Grotta della Sibilla (Cumana)*. The sibyl is said to have proclaimed her oracles through the medium of the water, which is still an object of superstitious veneration.

Lilybæum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 279, after which he quitted the island. In 249-41 the Romans in vain endeavoured to reduce it during one of the most remarkable sieges on record. Under the Roman supremacy Lilybæum was a very handsome city ('splendidissima civitas'), and the seat of government for half the island of Sicily. From this point the Roman expeditions against Africa, and in modern times those of John of Austria, were undertaken. The present name of the town is of Saracenic origin, *Marsa-Ali*, harbour of Ali. Charles V. caused stones to be sunk at the entrance to the harbour, with a view to deprive the barbarians of one of their favourite haunts.

On the small island of **S. Pantaleo**, situated in the shallow '*Stagnone*' near the coast, about 6 M. to the N. of Marsala (boat thither from Marsala 4 fr.), was anciently situated the Phœnician emporium of **Motye**. The foundations of old walls round the island, and remains of the gates, especially on the side next the land, with which the island was connected by an embankment, are still traceable. The latter still exists under water, and is used by the natives as a track for their waggons. In B.C. 397 the town was besieged and destroyed by Dionysius with 80,000 men and 700 vessels, and the Carthaginian admiral Himilco totally routed. It was with a view to repair this loss that the Carthaginians founded Lilybæum.

The road from Marsala to Mazzara, 11 M., at first traverses admirably cultivated land, planted chiefly with the vine, and afterwards a tract of moor. For the greater part of the way it is bordered with aloes.

53½ M. **Mazzāra** (*Albergo Centrale di Selinunte*, close to the old castle, with *Trattoria; opposite, *Locanda Vecchia*, poor, R. 75 c.; **Café* near the Piazza del Duomo), officially styled *Mazzara del Vallo*, a town with 12,800 inhab., the residence of a bishop, is surrounded by a quadrangular wall about 36 ft. in height, which is defended in the characteristic Italian style with square towers rising from it at intervals. It was originally a colony of the Selinuntians, but, like the mother-city, was destroyed by Hannibal Gisgon in B.C. 409. In 827, the Arabs landed at *Râs el-Belât (Punta di Granitola)*, to the S. of Mazzara, with the intention of conquering the island. The ruined *Castle* at the S.E. angle of the town-wall was erected, or at least strengthened, by Count Roger in 1073, who also founded the *Cathedral*, which contains three ancient sarcophagi (Battle of the Amazons; Wild Boar Hunt; Rape of Persephone, freely restored), and a Transfiguration over the high-altar by Gagini. On the river *Mazaras* farther up, into the estuary of which the tide penetrates for a considerable distance, are situated grottoes in which the 'beati Pauli' once assembled. The mansion of the *Conte Burgio*, at the W. corner of the Piazza del Duomo, and the *Archiepiscopal Palace* opposite the cathedral contain several fine large Oriental porcelain vases. Pleasant walk on the Marina.

Beyond Mazzara the road crosses the river *Delia*, and gradually ascends across an extensive moor to (61 M.) *Campobello*. On the road here is a small locanda, where travellers from Mazzara used to spend the night, visiting Rocca di Cusa (p. 278) and Selinunto on the following day, and reaching Castelvetrano in

the evening. The new road to (3 M.) Rocca di Cusa cannot be missed.

66 M. *Castelvetrano*, see p. 275.

From Mazzara to Selinunto (18½ M.; a ride of 6½ hrs.; mule 6-7 fr.). Those who intend to take this direct route should procure a trustworthy guide, as the way is difficult to find. The road crosses the river, diverges to the right from the road over the moor to Rocca di Cusa (p. 278), where the quarries of Selinunto may be visited, and leaves Campobello on the left. For the rest of the route, see p. 279.

29. From Castelvetrano (Selinunto) to Girgenti.

About 63 M. There is no carriage-road except near Girgenti, and consequently no diligence. The route between *Selinunto* and *Sciacca* (28 M.) must be performed on horseback. From Sciacca to *Girgenti* by sailing-boat in 4 hrs. when the wind is favourable (return-boats sometimes to be met with at a reduced fare), a shorter, pleasanter, and cheaper journey than the land-route. The latter is a fatiguing ride of 39 M. to Girgenti, as no tolerable quarters for the night are to be found on the way. The route is very attractive at places. For 3 mules with 3 attendants from Castelvetrano to Sciacca 30 fr. were recently paid; and for 3 mules with one attendant from Sciacca to Girgenti 45 fr. A boat may also often be found at Selinunto to convey travellers to Sciacca (8 fr.). The Syracuse steamboat (p. 272) touches at Sciacca weekly (Saturday forenoon; landing or embarcation 1 fr.), a pleasant means of conveyance to Girgenti if it should happen to suit the traveller's convenience.

If Castelvetrano be quitted early, it is possible to ride in one day by the ruins of Selinus to Sciacca (28 M.; or by the direct route from Castelvetrano about 24 M.). From the Acropolis we again cross to the Neapolis, traverse wheat-fields and vineyards, and reach the *Fiume Belice* (ancient *Hypsas*), which we cross at a ford. The route then lies partly across the sand of the coast, partly through poorly cultivated land, to Sciacca. The town of *Menfrici* (Sicil. Menfi; 397 ft.), with 10,000 inhab., lies a little to the left. The stones for the Metopæ of Selinus appear to have been quarried near this town.

Sciacca (*La Pace*, clean; *Caffè d'Italia*), with 20,600 inhab., situated on an abrupt eminence (262 ft.) on the coast, occupies the site of the *Thermae Selinuntinae* of antiquity. Tommaso Fazello (d. 1570), the father of Sicilian history, was born here. For the sake, it is said, of acquiring an illustrious countryman, he describes Agathocles, the tyrant of Syracuse, who was born at Thermæ Himerenses (Termini), as a native of Sciacca. In the middle ages the town was a place of some importance, being a royal and not merely a baronial borough. Powerful nobles, however, also resided here, the ruins of whose castles are still to be seen in the town; the most extensive of these are on the E. side of the town-wall. Here rise the ruins of the castles of the Luna and Perollo families, whose feuds, the so-called Casi di Sciacca, disturbed the tranquillity of the town for a whole century (1410-1529), a fact which serves to convey an idea of the condition of mediæval Sicily. The *Cathedral* was founded

by Julietta, the daughter of Roger I. The finest view is afforded by the tower of *S. Michele*. The *Casa Starepinto* and *Casa Triolo* are interesting specimens of mediæval architecture. The spacious modern palace, with a beautiful garden, at the E. gate, is the property of the *Marchese San Giacomo*.

Monte S. Calogero (1279 ft.), an isolated cone, 3 M. to the E. of Sciacca, deserves a visit on account of its curious vapour-baths. In the valley between Sciacca and the mountain are the sources of the hot sulphur (133° Fahr.) and salt (88°) springs, which attract numerous patients in summer. The foundation of the vapour-baths (*Le Stufe;* temperature varying from 92° to 104°) was attributed to Dædalus, and the mountain called in ancient times *Mons Kronios*. The grottoes, partially artificial, with unimportant inscriptions, such as the *Grotta Taphano* (*della Diana*) and *delle Pulzelle*, are interesting. In the middle ages the discovery of the efficacy of the baths was attributed to S. Calogero (mod. Greek *kalógros*, monk), and most of the baths in Sicily are accordingly named after that saint, as in ancient times they were all believed to have been established by Dædalus. The island of Pantelleria is distinctly visible from the Monte S. Calogero. On 18th July, 1831, a volcanic island (*Isola Ferdinandea*), 4 M. in circumference, with a crater, rose from the sea between Sciacca and Pantelleria, but on 18th Jan., 1832, entirely disappeared. In 1864 symptoms of a submarine eruption were again observed. The sea is now very deep at this point. Not far from it a valuable coral reef was discovered in May, 1875, and it now attracts many hundreds of coral-fishers.

From Palermo to Sciacca by Corleone (about 66 M.). As the latter part of the road is extremely rough and little used, the following slight sketch will suffice. Palermo is quitted by the Porta Nuova, the Largo dell' Indipendenza is crossed, and the Strada Pisani followed, which leads to the Lunatic Asylum and crosses the *Oreto*. The road then ascends to *Parco*, where William II. once possessed his extensive hunting preserves. The view of Palermo from the height above Parco is one of the finest in Sicily. We next reach (8½ M.) *Piana dei Greci*, an Albanian colony, established in 1488. The peculiarities of the language and customs of the town are gradually becoming extinct; the inhabitants are notorious for their predatory propensities. The road then ascends a long and dreary valley. Before us the mountain-ridge o *Busambra* lies in an oblique direction, with the woods of *Cappelliere* towards the E., where the hunting lodge of *Ficuzza* is situated. Another road ascends hither from *Ogliastro*. The road to Corleone descends by numerous windings, after having quitted the height where the ruins of the Saracenic stronghold *Calata Busambra* are situated.

Corleone (*Albergo delle Palme*, new, fine view), anciently *Korliûn*, with 16,900 inhab., is a town of Saracenic origin, where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou.

From Corleone the road leads viâ *Campofiorito*, skirting the cliffs of *Monte Cardellieri* and *Monte Buraco*, to *Bisacquino* (9700 inhab.) and (13 M.) *Chiusa-Sclafani* (7200 inhab.), where it divides. The road to the right leads to *Giuliana* and *Sambucca*, a well-built town with 9100 inhab., which under the name of *Rahal Zabuth* belonged to the monastery of Monreale in 1185. Farther on, to the right, are situated *Contessa*, an Albanian settlement, and the ruins of *Entella* on the bank of the *Belice Sinistro*, 5 M. from Contessa, and accessible from the S.E. only. Entella was an Elymian town, of which mention is made in the Trojan-Sicilian myths. In 403 it was taken by surprise by the Campanian mercenary troops of Dionysius I. From Sambucca the road proceeds W. to *Sella-Misilbesi*, where it unites with the road from *Partanna* (12,500 inhab.) and *S. Margherita* (7500 inhab.), and then leads E. to *Sciacca* (p. 284).

From Sciacca to Girgenti, about 38 M. (a fatiguing ride of 12

hrs.). We cross the *Fiume Caltabelotta;* to the left on a precipitous height, on the right bank of the river, 10 M. inland, stands *Caltabelotta.* About 1 M. to the S. of it, on a still higher hill (2428 ft.), now occupied by the church of *S. Maria a Monte Vergine*, lay *Triocala*, celebrated for the siege it sustained in the Second Servile War, B.C. 102. The view thence is one of the finest in Sicily. On the left bank lies the small town of *Ribera* (Café-Restaurant Garibaldi). Farther on we cross (20½ M.) the river *Platani* (ancient *Halycus*) and reach, having accomplished about half the journey, —

Montallegro (miserable locanda), a place consisting of two villages, the older on the hill, now deserted owing to want of water, and the newer lower down. Near the village is a small lake, nearly ½ M. in diameter, impregnated with carbonate of soda.

On the *Capo Bianco* (98 ft.), between the Platani and Monte Allegro, once lay *Heraclea Minoa.* At first *Macara*, a Sicanian town, stood here; it then became a Cretan and Phœnician settlement (*Rus-Melkarth*), the Greek *Minoa.* It was next colonised by Lacedæmonians under Euryleon, successor of Dorieus who was slain at Eryx, and received the name of *Heraclea Minoa.* At a later period it was generally in possession of the Carthaginians. Coins bearing the old Phœnician inscription 'Rus Melkarth' are still extant. When it was finally destroyed is unknown, and very few fragments of it now exist.

A new and good road leads from Montallegro to (15 M.) Porto Empedocle.

Porto Empedocle, and thence by railway to *Girgenti*, see p. 289; the distance by road is scarcely 4 M.

30. From Palermo to Girgenti and Porto Empedocle.

Railway from Palermo to *Girgenti*, 84 M., in 6½-7 hrs. (fares 15 fr. 30, 10 fr. 70, 7 fr. 65 c.). Two through-trains daily. From Girgenti to *Porto Empedocle*, 6 M., in 6½ hrs. (fares 1 fr. 15, 80, 60 c.). It is advisable to take a supply of provisions.

The railway traverses the fertile plain of the coast (stations *Ficarazzelli* and *Ficarazzi*) to *Bagheria* (p. 270), and runs thence between the sea and the hills, passing through several short tunnels, and generally parallel with the road. 10 M. *S. Flavia*, station for Solunto (p. 270). 11 M. *Casteldaccia.* 13 M. *Altavilla;* the village, on the hill to the right, possesses one of the oldest existing Norman churches, called *La Chiesazza*, founded by Robert Guiscard in 1077. A number of 'tonnare' (apparatus for catching the tunny-fish) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered, or is about to enter the nets, and is a signal for a general onslaught of the fishermen. 19½ M. *Trabia*, an imposing old castle on the coast. Then a bridge over the *Fiume S. Lionardo*, and a tunnel.

23 M. **Termini** (*Locanda della Fenice*, with trattoria, near the station), one of the busiest provincial towns of Sicily, with 21,400 inhab., situated on a promontory, presents a poor appearance to

those coming from Palermo. The houses of the nobility are situated on the hill, those of the merchants on the E. side. The maccaroni (pasta) of Termini is considered the best in Sicily.

Termini *(Thermae Himerenses)*, probably an ancient Phœnician market, was founded as a town by the Carthaginians in 407, after the destruction of Himera. It soon, however, became Hellenised, and in the First Punic War was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a town of some importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

The substructions of a Roman building, supposed to have been a basilica, have been excavated in the Villa della Città, in the Piano di S. Giovanni, above the town (fine *View), where there are also traces of an amphitheatre. The *Aqua Cornelia*, a Roman aqueduct to the S.E. of the town, was destroyed in 1438. Its remains from *Brucato* downwards merit a visit on account of the remarkable fertility of the surrounding district. A collection of prehistoric, Greek, and Roman antiquities, and a number of paintings by early Sicilian masters are preserved at the old *Ospedale dei Benfratelli* (fine Gothic window in the hall), under the charge of Prof. S. Ciofalo, Inspector of the antiquities. Termini was the birthplace of Niccolò Palmieri, a distinguished Sicilian political economist and historian, who was interred in the *Chiesa del Monte*. The bath-establishment, situated on the E. side of the hill, was founded by Ferdinand II., and is well fitted up. The springs (110° Fahr.) contain Epsom salts. The baths are extolled by Pindar.

On a rocky slope above the Fiume S. Lionardo, 4 M. from Termini, is the town of *Caccamo*, containing 7800 inhab., and commanding a fine view. — The ascent of the precipitous *Monte San Calogero* (4347 ft.) is recommended (8-9 hrs. from Termini). The finest view near Termini is afforded by the rocks above the castle.

The charge for a carriage from Termini to *Cefalù* is apt to be high (30 fr.), so that it is better to make the trip from Cerda (p. 288).

From Termini to Leonforte. This road, about 62½ M. in length, was once the route usually pursued by the Arabs on their predatory incursions from Palermo into the interior. It ascends by the *Fiume Torto* to *Cerda* (p. 288), crosses the mountain, and descends to the valley of the *Fiume Grande* and the small town of *Sclafani*, which possesses hot springs of some repute (bare and uninviting bath-rooms) and a church containing an antique sarcophagus with Bacchic reliefs. The next little town, *Caltavuturo* (18 M. from Termini), is of Saracenic origin *(Kalat-Abi-Thaur)*, and was taken by Roger I., who bestowed it on his daughter Matilda. It now contains 5800 inhabitants. [To the E. of Caltavuturo, on a rock 3000 ft. in height, lies *Polizzi*, surnamed *La Generosa*, a town of considerable importance in the middle ages, near which rise the *Himera Meridionalis (Fiume Salso)* and the *Himera Septentrionalis (Fiume Grande)*, which the ancients believed to possess one common source.] The road next leads to *Petralia di Sotto* and *di Sopra*, two country-towns in a fertile district with imposing mountainous environs, occupying the site of the ancient *Petra* or *Petraea*. To the S., on the top of the hill, lie *Buonpietro* and *Alimena*. The latter was conquered by the Saracens in 843, and is perhaps the ancient *Hemichara* or *Imachara*. From Petralia the road traverses a lofty mountain to (6 M.) *Gangi*, a town with 13,700 inhab., the ancient Sikelian *Enguium*, originally a Cretan, *i.e.* a Phœnician colony, where in Cicero's

time a celebrated temple of the 'Cretan Mothers' (*Matres;* not *Mater Magna* as Cicero has it), despoiled by Verres, was situated. The road leads hence through a fertile tract to (9 M.) *Sperlinga* (2592 ft.), which alone showed partiality to the French in 1282, whence the saying, 'Quod Siculis placuit sola Sperlinga negavit'; thence to (3 M.) *Nicosia*, with 15,300 inhabitants who speak a Lombard dialect, a town of thoroughly mediæval appearance, regarded as more behind the age than any other in Sicily. The road then passes *Rocca di Sarno*, where the brave Norman Serlo perished through treachery, and leads to *Leonforte* (p. 297).

The train continues to skirt the coast, with the *Monte San Calogero* rising on the right, crosses the *Fiume Torto*, and then turns inland towards the S., following the right bank of the stream.

28 M. *Cerda;* the village lies on the hill to the left, 4 M. from the station; on the right rises the M. Calogero. (High-road to Cefalù, see p. 304.) 32 M. *Sciara.* The train crosses the Fiume Torto, passes through a tunnel, and then recrosses the stream. 38 M. *Montemaggiore.* The river is again crossed.

44 M. *Roccapalumba;* the village lies at some distance to the right. On a steep hill (2400 ft.) to the left, 4 M. from the railway, is situated the town of *Alia*, with 5000 inhabitants.

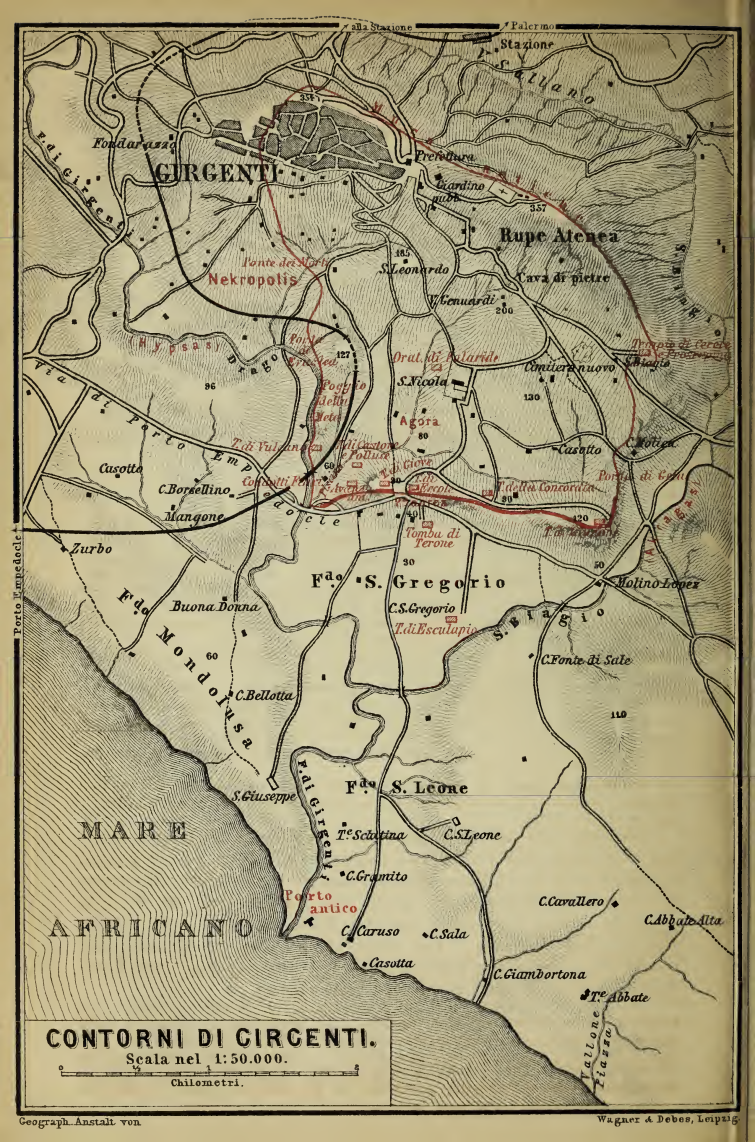
Part of the railway from Roccapalumba to *Vallelunga* and *S. Caterina* is to be opened in August, 1880, and the remainder in 1881, with the exception of the *Tunnel at Marianopoli*, which is nearly 4 M. long and will require 7 years to complete.

The train ascends, and crosses the watershed between the Tyrrhenian and African seas. Two tunnels. — 48 M. *Lercara*, with 9000 inhab., a miserable place of bad reputation, near which are the northernmost sulphur-mines in the island. The train leaves the town on the hill to the right, passes through a tunnel, and enters the valley of the *Platani*, on the left bank of which the station lies. To the right opens the beautiful basin of (53 M.) *Castronuovo.* On the *Cassaro*, a hill above Castronuovo, are some mural remains of a very ancient town. The yellow marble columns at Caserta were quarried here. The ruins of the mediæval Castronuovo lie at the foot of the Cassaro. The train then crosses to the right bank of the Platani.

55½ M. *Cammarata*, a town with 5600 inhabitants. The *Pizzo di Cammarata* (5173 ft.) is one of the highest mountains in the island, and commands a magnificent view. The ascent may be made from S. Giovanni (see the Map) in the course of a forenoon, by starting at 5 a.m. and staying not more than 1½ hr. at the top.

60 M. *Spina* is the station for *Casteltermini* (Loc. of Luigi Livorsi), a town with 9200 inhab., situated on a hill 4 M. to the S.W. — 62 M. *Acquaviva-Platani.* 65 M. *Sutera;* the town (4200 inhab.), with a ruined castle, is situated on a hill to the left (*Pizzo di Sutera*, 2687 ft.). In 860 the Arabs called the town *Sotîr.* It is supposed by some to have been the ancient Camicus, where Dædalus built a castle for Cocalus.

Beyond (66½ M.) *Campofranco* the train passes through a narrow and rocky defile between the *Monte di Roveto* on the right



Geograph. Anstalt von Wagner & Debes, Leipzig

and the *Rocca Grande* on the left. The valley opens near *Passo-fonduto*. Farther on, the train skirts the left bank of the Platani for a short distance, and then ascends a side-valley towards the S.
74 M. *Comitini*, with valuable sulphur-mines, the property of Ignazio Genuardi, of Girgenti, the 'sulphur-king' of Sicily. On a hill, 1½ M. to the W., lies *Aragona*, with a modern château and 12,400 inhabitants. 77½ M. *Caldare* is the station for *Canicattì* (p. 295). To the right opens a splendid view over the hills as far as the distant sea.

84 M. **Girgenti**, see below; omnibus to the town ½ fr.

The train now descends, skirting the hill on which the town lies, passes through a short tunnel, crosses the valley of the *Fiume di Girgenti*, and reaches —

90 M. **Porto Empedocle**, formerly called *Molo di Girgenti* (miserable trattoria, where a bed may be obtained if necessary), a busy little seaport with 7500 inhab., where the sulphur and corn-exporters of Girgenti have extensive magazines.

31. Girgenti.

Hotels. *Albergo di Belvedere, with fine view, R. 2-3 fr., B. 1 fr., A. 50-75 c., French spoken; *Albergo Gelia, Via Atenea, R. 1½-3, L. and A. 1¼ fr., a trattoria on the first floor; Albergo Empedocle, for natives, similar charges; *Albergo Centrale, opposite the Gelia, unpretending, R. 1½, L. and A. ¾ fr., terrace on the roof with view of the sea. — *Trattoria & Café Brasile*, Via Atenea. *S. Nicola*, see p. 293.

Guides. *Michele Pancucci*, the custodian of the antiquities, is the best guide to the ruins (5 fr. per day), but unnecessary.

Post Office, Vico Secondo S. Giuliano, entrance from the Piazza dell' Università. — **Telegraph Office,** Piazza del Duomo 3.

Railway to Palermo, see R. 30. — **Steamboats,** see p. 272.

Carriages. From the station to the town 2 fr.; 'un posto', or a seat for a single traveller, 50 c., luggage 25 c. — Carriages wait in the Via Atenea to take passengers from the town to the station.. — To the ruins and back (3 hrs.) 5 fr., each additional hour 1½ fr. (provisions should be taken with the party).

Disposal of Time. A day or a day and a half suffices for the sights: 1st Day: Monuments outside the town; Evening, or 2nd Day (morning): Sights in the town.

Girgenti, the ancient *Acragas* or *Agrigentum*, with 21,700 inhab., the most richly endowed bishopric in Sicily, is the seat of a prefect, and the military headquarters of the district. It is now provided with water-works, partly constructed from an ancient aqueduct. The four gates are the *Porta del Molo*, *del Ponte*, *Biberia*, and *Panitteri*. The trade of the town is considerable, nearly one-sixth of the Sicilian sulphur being exported from Porto Empedocle, the seaport of Girgenti (see above).

Acragas, 'the most beautiful city of mortals' according to Pindar, was founded by colonists from Gela in 582. The Doric settlers, some of them natives of Rhodes, introduced the worship of Athene of Lindus and also that of Zeus Atabyrius, *i. e.* the Moloch of Mt. Tabor. After having erected a temple to Zeus Polieus, 'the founder of cities', *Phalaris* usurped the supreme power with the assistance of his workmen, and ruled from

564 to 549, when he was deposed by the Eumenides *Telemachus*, and an oligarchy of sixty years now began. The cruelty of Phalaris has become proverbial; he is said, for instance, to have sacrificed human victims to Zeus Atabyrius in red-hot bulls of metal. In 488 *Theron*, a descendant of Telemachus, subverted the oligarchy, and extended the dominions of Acragas as far as the N. coast, where he conquered Himera. Allied with his son-in-law Gelon, the tyrant of Syracuse, he defeated the Carthaginians at Himera 480 (p. 305), after which he devoted his attention to the improvement of Acragas. The town stood on a hill descending precipitously on the N. side, and sloping gently towards the coast on the S., bounded by the two rivers *Acragas (S. Biagio)* and *Hypsas (Drago)*. It consisted of two parts: the *Acropolis* to the N., the W. part of which, where the temple of Zeus Polieus stood, contains the modern town (1082 ft.). while the E. part was called the *Rock of Athene* (1104 ft.); and the town proper to the S., by the walls of which the ruined temples now lie. (The W. part of the Acropolis has been sometimes erroneously identified with the Sicanian town of *Camicus*.) The prisoners of war captured in 480 (of whom some of the citizens possessed as many as 500 each) were compelled to excavate the subterranean canals; the temples were also erected at that period, and a large fish-pond constructed. *Thrasydaeus*, the son of Theron (d. B.C. 473), was very inferior to his father, and was soon expelled by the citizens, who established a republican form of government, afterwards perfected by *Empedocles* (d. about 424). The wealth and luxury of the city, which formed the chief emporium of the trade with Carthage, now reached their climax. Citizens like Antisthenes and Gellias (or Tellias) exercised a princely munificence. The population has been stated at 200,000, and even at 800,000, but the latter figure, if not wholly erroneous, must include the slaves and the inhabitants of the municipal territory. The city remained neutral during the war between Athens and Syracuse. The Carthaginians soon after overran the island, and their generals Himilco and Hannibal captured the rich city of Acragas, which was betrayed by its own mercenaries and deserted by its citizens. In 406 Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire being still believed to be observable on the temple of Juno). The city was afterwards partly rebuilt, but until the time of Timoleon remained of little importance. That tyrant sent a colony thither, and the town again prospered, at one time as an independent state, at another under the Carthaginian supremacy. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men, and in 262 the Romans besieged the city. The battle fought without the walls was not decisive, but was so favourable to the Romans, that the Carthaginians were compelled to withdraw their troops to Heraclea. The city was then captured by the Romans, and shortly after retaken by the Carthaginian general Carthalo. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidians. Thenceforward the town *(Agrigentum)* was a place of little importance. The Saracens took possession of it in 828, and it became a rival of Palermo, being chiefly colonised by the Berbers. In 1086 the town was taken, and a well-endowed bishopric founded, by Roger I., and St. Gerlando became the first bishop.

In order to visit the ruins, we quit the town by the Porta del Ponte, the E. gate, and ascend past the suppressed Capuchin monastery of *S. Vito* to the ***Rock of Athene** (1151 ft.), or *Rupe Atenea* (Pl. 2). It has been supposed that a temple of Athene once stood at the top, which has evidently been levelled by human agency, but the most recent investigations show this to be very doubtful. According to a local tradition, the depression between the town and the rock was artificially formed by Empedocles to

admit of the passage of the N. wind (the 'Tramontana') and thus dispel the malaria. The view in every direction is magnificent, particularly by evening light. The ancient town-wall crossed the Rock of Athene, but no traces of this part of it are preserved. On the E. slope of the rock (689 ft.) are the fragments of a small Greek temple 'in antis', said to have been dedicated to **Ceres and Proserpine*, afterwards converted into the Norman church of *S. Biagio*. At the foot of the rock is the *Fontana dei Greci*, the mouth of an ancient conduit $4^1/_2$ M. in length, which supplied Girgenti with water.

We next visit the so-called **Temple of Juno Lacinia** (390 ft.), magnificently situated at the S.E. corner of the town-wall, which is said to have contained the painting of Juno executed by Zeuxis from the five most beautiful virgins of Acragas as models. There is, however, no doubt that the temple of Juno Lacinia for which this famous work was executed was that on the Lacinian promontory in Calabria. The temple is a peripteros-hexastylos with thirty-four columns of the best period of the Doric style (5th cent. B.C.). The columns have twenty flutes, and their height is five times their diameter. Earthquakes have here completed the work of destruction: sixteen pillars only are left standing; those on the S. and E. sides have been disintegrated by exposure to the Sirocco. In front of the pronaos of the temple are two narrow terraces. To the W. an ancient cistern. — On the S. side part of the old town-wall, consisting of huge masses of rock, is still preserved (indicated on the Plan by the thick red line). The approach, a few minutes to the N. of the temple, by which the descent to the Fiume S. Biagio is still made, is ancient.

The so-called **Temple of Concord**, farther to the W., is one of the best-preserved ancient temples in existence, as it was converted in the middle ages into a church of *S. Gregorio delle Rape* ('of the turnips'). The arched openings in the wall of the cella belong to that period. The temple is a peripteros-hexastylos, later than that of Juno Lacinia, but also erected before the decline of the Doric style. Its thirty-four columns with the architrave and frontons are still standing. The incisions for beams are almost all of later origin. Staircases in the corners of the wall of the cella ascend to the summit.

On the left of the road, between this and the next temple, on this side of the white wall, is the entrance to an early Christian catacomb, called *Grotta de' Frangapani*, the centre of which is formed by a large circular room with several rows of *loculi* in the walls. A second story, lying deeper in the rock, has been made partially accessible. The oldest part of the catacomb appears to date from the 2nd century. It is doubtful whether the numerous tombs cut in the rocks adjoining this catacomb are of Christian origin.

Not far from the Temple of Concord are the ruins of the so-called ***Temple of Hercules,** a peripteros-hexastylos of thirty-eight columns. Small fragments of the entablature show that it was a hypæthral temple. The back part of the cella consists of three adjacent rooms. The temple was restored during the Roman period. A statue of Æsculapius, found here, is now in the museum at Palermo. The temple is said to have contained the famous painting of Alcmene by Zeuxis. From it Verres attempted to steal the statue of Hercules by night, but his workmen were driven away by the pious citizens.

Adjoining the temple is the so-called *Porta Aurea*, the town-gate towards the harbour, by which the Romans entered the city in 210. Roads to Porto Empedocle and the Molo lead through this gate.

To the left, outside the Porta Aurea, is the so-called **Tomb of Theron*, which, like the temple of Castor and Pollux and the Oratorium of Phalaris, is of the later Greek, or perhaps of the Roman period. In a house between the Tomb of Theron and the confluence of the Acragas and Hypsas, where the army of the Romans was posted during the siege, are preserved fragments of an edifice which appears to have been a 'templum in antis', perhaps the *Temple of Æsculapius*, containing the celebrated statue of Apollo by Myron, which is generally believed to have once stood here.

To the N. of the Porta Aurea lie the ruins of the ****Temple of Zeus,** which was never completed. This vast structure, which has been extolled by Polybius and described by Diodorus, was erected in the 5th cent. B.C. It was a pseudo-peripteros-hypæthros with thirty-seven or thirty-eight huge half-columns, seven at each end (perhaps only six at the W. end), and fourteen on each side, each 20 ft. in circumference, with flutings broad enough to admit of a man standing in each. The flat backs of the columns formed a series of pilasters. The entrance has not been definitely determined, but traces of steps are believed to have been found at the W. end. Within the walls of the cella, although uncertain where, stood the colossal Telamones or Atlantes, one of which has been reconstructed, and measures 25 ft. in height. They are supposed to have been placed either in front of the pilasters, or above them as bearers of the entablature. In the tympanum of the E. side (or according to some authorities, in the metopæ) was represented the contest of the gods with the giants, on the W. side the conquest of Troy. Entire portions of the side-walls have fallen outwardly, and now lie with the same relative disposition of their parts as when erect. The notches and grooves were either for fitting the stones into each other, or for raising them to their places. Down to 1401 a considerable part of the temple was still in existence, but it has been gradually removed, and in recent times was laid under contribution to aid in the construction of the Molo of Girgenti.

Near this temple M. Cavallari has caused four Doric columns of a temple to be re-erected, which is commonly called that of *Castor and Pollux*, though without sufficient ground. Fragments of the entablature bear distinct traces of stucco and colouring. It was a peripteros-hexastylos of thirty-four columns. Near it are the substructions of other ancient buildings. Fine view towards the N. from the brink of the so-called piscina (see below).

Approximate Dimensions of the temples in English feet: —

	Ceres	*Jun. Lac.*	*Concord*	*Hercul.*	*Zeus*	*Cast. & Pol.*	*Æscul.*
Length incl. steps	90	134	138	241	363	111	—
Breadth . . .	40	64	64 1/2	90	182	51	40
Length of cella	—	91	94	156	302	79	25
Breadth of cella	—	30	30	45	68	18 1/2	—
Height of columns with capitals .	—	21	22 1/2	33	55	21	—
Diameter of columns . . .	—	4	4 1/2	7	14 3/4	3 3/4	—
Intercolumnia .	—	5 1/2	5 1/2	7 3/4	—	—	—
Height of entablature	—	—	9 1/2	—	—	—	—

On the other side of the valley, which is said to have once been occupied by the fish-pond *(piscina)* mentioned by Diodorus, is a garden containing remains of what is styled the *Temple of Vulcan*, whence a fine view of the temples opposite is obtained. Of the spring of oil mentioned by Pliny no trace has been found. The *Hippodrome* probably lay to the N. of the temple of Vulcan. Remains of the celebrated *Cloacae of Phaeax* still exist in the Piscina. — In the S. part of the old town, about 1/2 M. from the Porta Aurea, lies the Norman church of *S. Nicola*, surrounded with pine-trees (tolerable osteria, with rooms). Adjacent is the so-called *Oratorium of Phalaris*, originally a Hellenic sanctuary, and afterwards converted into a Norman chapel. Fine panorama from the front of it. The adjoining *Panitteri* garden contains the Corinthian entablature of an ancient circular building, and remains of statues.

The loftily situated **Cathedral** (1082 ft.), on the N. side of the modern town, begun in the 14th cent., now presents a combination of almost every architectural style. The best part is the unfinished campanile, which commands an admirable view. The interior is modernised. It contains a celebrated *Marble Sarcophagus* with representations in relief of the myth of Hippolytus (small fee to the sacristan).

On one side Hippolytus hunting and in the act of slaying a boar. On one end Phædra pining for love, behind her the nurse who unveils her; before her young girls playing on the guitar; Cupid discharges his shafts from beneath, which Phædra appears to ward off with her left hand. On the other side the nurse divulges to Hippolytus the love of his step-mother; he turns sorrowfully aside. On the fourth side Hippolytus in a recumbent position; behind him the sea-monster. The first and fourth sides are inferior to the others. The whole is probably a copy, executed during the Roman period, from a fine ancient work.

An acoustic peculiarity in the cathedral is noteworthy. A person standing on the steps of the high-altar can distinguish every word spoken on the threshold of the principal W. entrance, though the distance is 90 ft. — In the N. transept, to the left, is a Madonna by *Guido Reni.*

The *Cathedral Archives* (entered from the cathedral; keeper, Canon Lauricella) contain numerous documents of the Norman period of Sicilian history; a collection of Sicilian popular songs of 1680; a fine ancient vase from a tomb at Girgenti; and paintings by P. Novelli (p. 250).

From the cathedral we proceed to the neighbouring church of *S. Maria dei Greci* (closed, custodian $^1/_2$ fr.), which contains fragments of the *Temple of Jupiter Polieus.* It was a peripteros-hexastylos, but its dimensions are unknown. Its remains are the most ancient in Girgenti.

The *Museum*, under the supervision of Cav. Picone, contains a few vases, coins, and fragments of marbles. — The *Biblioteca Lucchesiana*, near the cathedral and in the same street, was founded in the 18th cent. by Bishop Lucchesi, afterwards Archbishop of Palermo, and is now the property of the town.

The most interesting mediæval structure is the portal of *San Giorgio.* — Near the *Church del Purgatorio* is the entrance to the old 'Catacombs', or subterranean quarries below the present town.

The *Passeggiata*, below the Rupe Atenea, where a band plays three times a week, in the evening in summer, and from 12 to 1 in winter, commands a charming view. In clear weather the island of Pantelleria is visible shortly before sunset.

To the N. of Girgenti, 7 M. distant (donkey 2-3 fr.), and 3 M. to the W. of the Palermo road, rises the small mud-volcano of **Maccaluba**, a hill 138 ft. in height (859 ft. above the sea), consisting of clay and limestone. It is covered with a number of small cones 2-3 ft. high, from the fissures of which hydrogen is emitted with considerable noise. Mud and stones are occasionally hurled into the air to a great height. This excursion is recommended to the notice of the scientific, especially in the rainy season.

A visit to the *Sulphur Mines* in the environs of Girgenti is also interesting. Visitors with letters of introduction are received with great civility.

32. From Palermo and Girgenti to Catania.

This forms the shortest and easiest route to the E. coast. The distance from Palermo to Catania is 188 M., and that from Girgenti to Catania 117 M. — From *Palermo* to *Caldare*, 77 M., railway in $5^1/_2$ hrs.; from *Girgenti* to *Caldare*, 6 M., in 25 min.; from Caldare to *Canicatti*, 17 M., diligence in $3^1/_2$ hrs.; from Canicatti to *Catania*, 93 M., railway in $6^1/_2$ hrs. — The whole journey from Palermo to Catania thus occupies

15½ hrs. (fares 36 fr. 25, 25 fr. 85, 18 fr. 65 c.); from Girgenti 10½ hrs. (fares 22 fr. 10, 15 fr. 95, 11 fr. 55 c.). Through-tickets are issued. — The opening of the railway between Caldare and Canicatti, which is to take place in the autumn of 1880, will make the journey considerably shorter.

[The new junction-line from *Roccapalumba* viâ *Valletunga* to *S. Caterina* will also be opened for traffic in the course of 1880 81 (with the exception of the Marianopoli Tunnel, see p. 288), and will greatly facilitate communication between Palermo and the E. coast.]

From Palermo and Girgenti to *Caldare*, see R. 30. The diligence starts ½ hr. after the arrival of the trains. The road ascends in windings across a well-cultivated district to *Le Grotte*, the ancient *Erbessus*, whence the Romans derived their supplies of provisions while besieging Agrigentum in 262, a poor place with 8000 inhab., situated in the midst of the sulphur-mining district. In 2½ hrs. from Caldare we reach —

Racalmuto (*Albergo Centrale*, with trattoria), a beautifully situated town with 12,000 inhab., long notorious as a haunt of brigands, but rapidly improving. — We now traverse a high-lying, windy plain, and in 2 hrs. more reach —

Canicatti (*Alb. Venezia*, poor), a town with 21,900 inhab., situated on a slight eminence, and a station on the railway from Campobello (Licata, see p. 299) to Catania. The Mount Calvary near the station commands a beautiful view.

The Train for Catania starts about 20 min. after the arrival of the diligence. — The first station is (6 M.) *Serradifalco*, a small town from which Domenico lo Faso Pietrasanta, Duca di Serradifalco (d. 1863), the editor of the 'Antichità della Sicilia', derived his title. 14 M. *S. Cataldo*, named after St. Cataldus of Tarentum, with 13,600 inhabitants, with extensive sulphur-mines near it.

18 M. **Caltanissetta** (*Albergo della Ferrovia*, at the station, very unpretending; *Concordia*, *Italia*, both tolerable, with trattorie; *Café near the cathedral), a provincial capital with 27,200 inhabitants. A band plays in the evening in the piazza in front of the *Cathedral* (S. Michele), which contains a few paintings of the later Sicilian school. At the S. end of the town is the *Giardino Pubblico*, which commands a striking view of the surrounding mountains and valleys, especially towards the E.

Diligence daily from Caltanissetta by *Pietraperzia*, *Barrafranca*, and *Mazzarino* to Terranova (p. 300).

About 2 M. to the E. of Caltanissetta lies the monastery of *Badia di S. Spirito*, a fine example of the Norman style, erected by Roger I. About 2 M. farther is a mud-volcano, resembling the Maccaluba (p. 294).

22½ M. **S. Caterina**; station at *Xirbi*, 3 M. from the miserable little town. S. Caterina is the junction for the new railway to Roccapalumba (see p. 288).

26 M. *Imera*, beyond which the line crosses the *Fiume Salso (Himera Meridionalis)*. 31½ M. *Villarosa*, a pleasant-looking town, with valuable sulphur-mines in the vicinity. The train now enters a mountainous region, and ascends in windings, across viaducts, and through tunnels. It then threads the tortuous ravine between

Calascibetta (p. 296) and Castrogiovanni, affording glimpses of these places high overhead. Parts of the line traverse very unstable ground, and the cuttings have had to be provided with strong vaulted roofs.

38½ M. **Castrogiovanni.** An omnibus (fare 1¼ fr.) ascends in ¾ hr. from the station to the town. On the rocks to the left of the entrance lies a Roman altar. Castrogiovanni (*Locanda alla Stella*, well spoken of), the Arabic *Kasr-Yanni*, a corruption of *Enna*, is charmingly situated on the level summit of a hill (2605 ft.), surrounded with cliffs in the form of a horse-shoe, and open towards the E. Pop. 15,200.

Cicero has described *Enna*, and Livy terms it 'inexpugnabilis'. With this mountain the myths of the most ancient inhabitants were intimately connected, and this was the principal scene of the worship of the Demeter-Cora of the aborigines. The fertility of the soil is inferior to what it was in ancient times, when dense forests, brooks, and lakes converted this district into a luxuriant garden, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers, and the fields yielded a hundred-fold.

Enna or Henna is said to have been founded by Syracuse in 664, and shared the fortunes of its mother-city. In 402 it fell by treachery into the hands of Dionysius I.; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians, and finally was betrayed to the Romans. When the slaves under Ennus had thrown themselves into Enna the Romans only regained possession of the place after a fierce struggle. The siege lasted for two years (133-132), and to this day Roman missiles are found at the approach to Castrogiovanni where the ascent is most gradual. The besieged were reduced by famine rather than by force of arms. In 837 the Saracens in vain endeavoured to storm the town, to which the inhabitants of the whole surrounding district had fled for refuge. In 859 Abbas-ibn-Fahdl gained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. The booty was enormous. Some of the women were sent as slaves as far as Bagdad. In 1087 the Normans took the town. In the middle ages it was again partially fortified.

The main street ascends through the town to the ruins of the *Castle*, a quadrangular structure with sixteen towers and one entrance only, built by Frederick II., and situated on precipitous rocks. The outside walls and the towers now alone remain. The *View from the platform of the highest tower is one of the finest in Sicily, as we stand at the central point of the island (Enna, the 'umbilicus' of Sicily). Towards the E. towers the pyramid of Ætna; to the N. run two mountain-chains, ramifications of the Nebrodian Mts.; towards the N.N.E. rises *Monte Artesino* (3914 ft.), beyond the hill on which *Calascibetta* lies (1555 ft.). On the E. prolongation of the latter lie Leonforte and Agira; between the two, more in the background, Troina (p. 297). Farther to the E. is Centuripe. To the N.N.W., on a precipitous ridge between Monte Artesino and the Madonian Mts., are Petralia Soprana and Gangi. To the N.W. S. Calogero, near Termini, is visible; to the W. the Pizzo di Cammarata, Catania, and the sea, and to the S. the Heræan Mts., Licata, and the sea again.

A walk round the castle affords a series of beautiful views. — Not a vestige is now left of the celebrated temples of Demeter (Ceres) and Proserpine. The former is supposed to have stood where the ruins of the castle are situated, and the latter on the *Monte Salvo*, near the convent of the Padri Riformati. — Another fine view is enjoyed from a terrace adjoining the *Convento S. Francesco* in the market-place.

As we continue our journey by railway, we enjoy a beautiful retrospect of the two rocky nests of Calascibetta and Castrogiovanni. — 45 M. *Leonforte*, prettily situated on a hill to the left. The train now enters the valley of the *Dittaino (Chrysas)*.

51 M. *Assaro Valguarnera*, the ancient *Assorus*, a Sikelian town. 54½ M. *Raddusa*.

59½ M. *Agira*, formely *S. Filippo d'Argirò*. The town lies on a hill (2132 ft.), about 4½ M. to the N. of the station. It is one of the most ancient of the Sikelian cities *(Agyrium)*. The historian Diodorus gives an account of this his native town, and relates how Hercules visited it during his wanderings with Iolaus and was worshipped here. It appears from this that a Phœnician colony existed here at a remote period. Timoleon colonised the town in 339 and built an agora, temple, and handsome theatre, of which no traces remain. St. Philip, whose festival is on 1st May, has superseded Hercules as the tutelary genius of the place. Fine marble is found in the vicinity.

About 8 M. to the E. of Agira, in the valley of the *Gagliano*, lies *Regalbuto*, the commandant of which, Montaner di Sosa, in 1300, lured the French under the Count of Brienne into an ambuscade, so that 300 French knights, 'I Cavalieri della Morte', were captured or slain. High above Regalbuto lies *Troina* (3651 ft.), the loftiest of the larger towns of Sicily (10,700 inhab.). This was one of the first towns of which the Normans gained possession in 1062. Here in 1063, Roger de Hauteville, with his heroic wife Giuditta (Judith of Evroult) and 300 warriors, defeated the rebellious inhabitants and 5000 Saracens. The bishopric founded here was transferred to Messina in 1087. The Basilian monastery was founded by Roger. In the Matrice S. Maria traces of the ancient Norman structure are distinguishable.

66 M. *Catenanuova-Centuripe*. On the hill to the left, 5 M. from the station, and rising abruptly above the valley of the *Simeto*, is situated **Centuripe,** or, as it was called until recently, *Centorbi* (*Albergo della Pace*, in the piazza, very poor), with 8400 inhabitants. Magnificent view of Ætna. In ancient times the situation of *Centuripae* was compared with that of Eryx. During the Roman period this was an important place. In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Augusta (p. 343). Remains of a few Roman buildings are preserved. Numerous vases, terracottas, coins, and cut stones have been found in the neighbourhood. Antonio Camerano possesses a collection of gems and terracottas. Between the town and station are some sulphur-mines. An introduction to the Sindaco is desirable.

The train still traverses the valley of the Dittaino for a short time. A picturesque view is obtained of Centuripe on the hill to the left, and of Ætna farther on. 69 M. *Muglia*, 73 M. *Sferro*. A view is now obtained, to the right, of the Piano di Catania which begins here. Beyond (76 M.) *Gerbini* the train crosses the *Simeto*, which receives the Dittaino a little to the S. 86 M. *Motta S. Anastasia;* the town, with a castle on a precipitous basaltic cone, is $1^1/_2$ M. to the N. 92 M. *Bicocca*, where the line unites with that from Syracuse to Catania.

94 M. **Catania**, see p. 330.

From Castrogiovanni to Catania by Caltagirone.

From Castrogiovanni to Caltagirone, 30 M. The bridle-path, passing numerous grottoes and caverns, descends to the S. In 2 hrs. the *Lago Pergusa* is reached, the fabled locality whence Pluto carried off Proserpine. Of the shady and lofty trees, the fragrant flowers on the banks of the lake covered with swans, and the 'perpetuum ver' of Ovid not a symptom remains. The lake, with its clear, dark blue water, presents a pleasant appearance in spring only. At other times, like the neighbouring *Stagnicello*, it is a dirty pond, used by the inhabitants for steeping their flax.

From the lake to Piazza a ride of 13 M. Before reaching Piazza we join the carriage-road which leads from *Caltanissetta* (p. 295) by *Pietraperzia* (1463 ft.) and *Barrafranca* to (39 M.) Piazza.

Piazza Armerina *(Albergo del Sole)*, Sicil. *Chiazza*, is a town with 19,400 inhabitants. We follow the Terranova road towards the S. to *S. Cono*, where it divides, one branch descending to the right to Terranova, the other ascending to the left by *S. Michele* to (13 M.) —

Caltagirone (**Albergo Centrale*), regarded as the most civilised provincial town in Sicily (27,900 inhab.). Although 2172 ft. above the sea-level, it is well-built and possesses a fine promenade and market-place, whence a lofty flight of steps ascends to the old castle. The aristocracy of the place is zealous in promoting public education. Pottery is the staple commodity, and the traveller may purchase very characteristic, well-executed figures of Sicilians and Calabrians, in their national costumes. The town commands a magnificent view in every direction.

From Caltagirone diligence to Valsavoia in 9 hrs. (31 M.; see p. 342). On the mountain-range to the right lie the towns of *Grammichele*, *Mineo*, the ancient *Minae*, founded by Ducetius, and taken by the Saracens in 840, and *Militello*. Near *Favarotta* the road passes the famous *Lacus Palicorum (Lago de' Palici)*, which is generally 490 ft. in circumference and 13 ft. deep in the middle. In dry seasons it sometimes disappears entirely. Two apertures *(fratres Palici)* in the centre emit carbonic acid gas with such force that the water is forced upwards to a height of 2 ft., and the whole surface is agitated as if boiling. Birds are suffocated in attempting to fly across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred and the peculiar resort of the gods. The Dii Palici were believed to be sons of Zeus and the nymph Thalia. A sumptuous temple was accordingly erected here, to which the pious flocked from all quarters, but every vestige of it has now disappeared. Fugitive slaves found an asylum in this temple. An oath sworn by the Dii Palici was deemed peculiarly solemn. At no great distance from this spot Ducetius founded the town of *Palica*, which has also left no trace of its existence. The name, however, may still be recognised in *Palagonia*, a small mediæval town, once the property of the naval hero Roger Loria. Below Palagonia the road ascends to the *Fondaco Tre Fontane;* to the right lies *Scordia*, which yields the best oranges in Sicily. The road then proceeds to the left of the *Biviere di Lentini*, running parallel with the *Fiume Gurnalunga*, and unites with the road from Catania to Syracuse.

33. From Girgenti to Syracuse by Palma, Licata, Terranova, Modica *(Val d'Ispica)*, and Palazzolo.

From Girgenti direct to Syracuse the traveller may either select the coast-route which we are about to describe, or take the steamer which leaves Porto Empedocle once weekly (Sat. afternoon; see p. 272); embarcation or landing 1 fr.

The coast-route requires 4½-5 days: 1st: Palma, 13 M. (or Licata, 24½ M.); 2nd: Terranova, 28 M. (Vittoria 34 M.); 3rd: Modica, 34 M. (Palazzolo 34 M.); 4th: Palazzolo, 17 M.; 5th: Syracuse, 28 M. — From Vittoria a carriage-road and diligence-communication to Syracuse, by Ragusa, Modica, and Noto, 79 M. Also from Palazzolo diligence to Syracuse, 28 M. Private conveyances are more easily procured at Vittoria and Modica than at Palazzolo. In order to avoid a long and fatiguing ride, as well as an unattractive part of the route, the traveller should if possible avail himself of the steamer from Girgenti to Terranova. Travellers staying at Syracuse may thence visit the most interesting parts of this district (Palazzolo, Val' d'Ispica, etc.) in 3 days, without undertaking the above route.

The road from Girgenti to Palma descends from the Acropolis into the ancient city, intersects the valley of the *S. Biagio*, and ascends to the table-land, where, on a height (1217 ft.) to the left, is situated *Favara* (16,200 inhab.), with a picturesque château of the Chiaramonte of the 14th century. On the summit of a hill (1942 ft.) farther to the left rises *Naro* (10,700 inhab.), also possessing a castle of the Chiaramonte family. On the S.W. side of the town are several small catacombs of Christian origin. *Consigliere Riolo* possesses a small collection of Greek and Roman antiquities. Traversing pasture-land, within a few miles from the sea, which is concealed by a low chain of hills, we soon enter the fertile valley of —

13 M. **Palma** *di Montechiaro*, an unattractive town with 14,100 inhab., where a halt is seldom made unless for the night.

Beyond Palma the road leads through a beautiful valley with gigantic almond-trees (yielding the largest almonds in Sicily), to Licata, on the *Fiume Salso*, the ancient *Himera Meridionalis*.

24½ M. **Licata** *(Alb. Imera*, new; *Alb. Centrale; La Bella Sicilia)*, with 17,200 inhab., occupies the site of the town which, after the destruction of Gela by the Mamertines about the year 280, the Tyrant Phintias of Acragas erected and named after himself. It lies at the base of the hill of *Poggio di S. Angelo*, named Ἔχνομος by the Greeks.

The place was an ancient Phœnician-Carthaginian fortification, garrisoned by the Carthaginians during their war with Agathocles in 311, whilst the latter was posted on the opposite side of the river. Here in 256 Regulus, before his expedition to Africa, vanquished the Carthaginian fleet in one of the greatest naval battles on record, in which not fewer than 300,000 men were engaged. Carthalo, favoured by a storm, destroyed a large fleet of Roman transports on this coast in 249.

Licata (Alicata), the chief trading town on the S. coast of Sicily, exports sulphur extensively. — A railway from Licata to *Campobello* and *Canicattì* (p. 295) is in course of construction; comp. p. 295.

The journey from Licata to Terranova (17 M.) may also be made by boat, for which about 25 fr. is charged. The road, traversing a sterile district, at one place skirts the coast, at another is separated from it by hills. As far as the château of *Falconara*, a modern residence of Baron Bordonaro, wheat-fields are traversed, and the road is bordered with large aloes. High above Falconara rises the small town of *Butera* (1319 ft.), which was besieged by the Saracens in 853 for five months before it succumbed, and which they retained down to 1089. The Prince of Butera was the chief of the Sicilian grandees. The next cultivated tract is reached near Terranova, the *Campi Geloi* of Virgil. The plain here is chiefly planted with cotton. The height on the right immediately before Terranova is reached *(Capo Soprano)* was the ancient Necropolis, where numerous vases have recently been found.

41½ M. **Terranova** (*Casa Mobigliata* kept by *Luigi da Mantia*, Strada Marina, near the Piazza del Duomo; near it, a *Restaurant*, the tariff of which is to be seen at the Casa Mobigliata), a seaport with 16,400 inhab., founded by the Emp. Frederick II., and situated on a hill, is intersected by the long Corso from W. to S. It contains little to interest the traveller. *Sign. Carlo Navarra* possesses a collection of fine ancient vases found in the neighbourhood, to which he kindly admits visitors.

In and near Terranova are the remains of *Gela*, where the dramatist Æschylus died, B.C. 456.

Gela, founded in 689 by a Dorian colony under Antiphemus of Rhodes and Entimus of Crete, so rapidly attained to prosperity that in 582 it was itself in a position to send forth a colony to found Acragas. After a period of aristocratic government, Hippocrates obtained the supreme power. Under his rule Gela rose to the zenith of its prosperity (498-491). His successor Gelon transferred the seat of government of the Deinomenides to Syracuse, carrying with him one-half of the population of Gela. The remainder he left under the rule of his brother Hiero. In 405 Gela was captured and destroyed by the Carthaginians under Hamilcar. The description given by Diodorus (xiii.) proves that the town lay to the E. of the river Gela, on the same site as the modern Terranova. The remains of a Doric temple are still standing about ½ M. to the E. of the town (Piazza del Molino a Vento); and the river is 300 paces beyond them. This is popularly supposed to have been the temple of Apollo, whose celebrated statue was sent by Hamilcar to Tyre, where it was found by Alexander the Great. Timoleon re-erected the town and peopled it with colonists. Agathocles subsequently caused 5000 of the inhabitants to be put to the sword, and the Mamertines destroyed the town about B.C. 282. Since that period it has disappeared from the pages of history.

From Terranova to Palazzolo. The direct road leads by (13 M.) *Biscari* and (11 M.) *Chiaramonte*, two small towns containing nothing worthy of note. As the road, moreover, is bad, most travellers will prefer the circuit by *Modica*, for the sake of seeing the *Val d'Ispica* (see p. 302).

From Terranova to Vittoria (mule 5 fr., besides food for the attendant). The route at first traverses the plain of Terranova and then leads between low, monotonous hills covered with pasture-land and fan-palms. When within 6-8 M. of Vittoria we begin to pass vineyards and groves of olives, carobs, and almond-trees. The road remains near the coast, till the rivers

Gela and *Durillo* have been crossed, and afterwards joins the high road to —

58 M. **Vittoria** (*Albergo di Michele Santonocito*, with trattoria; *Locanda dell' Unione; Caffè Galbo*, good wine), a town with about 19,100 inhabitants.

The archæologist is recommended to take the route from Vittoria to Modica by *Scoglieti*, the port of Vittoria, passing the site of the ancient Camarina (19 M.). **Camarina** was founded by Syracuse in 599, and destroyed in 553 for attempting to assert its independence, but was re-erected by Hippocrates of Gela in 492 after the battle of the Helorus (Tellaro or Abisso). Gelon again depopulated the town in 484 and transplanted its inhabitants to Syracuse, but it was colonised a second time by Gela in 461. In 405 Dionysius on his retreat compelled the inhabitants to follow him, and the town was destroyed by the Carthaginians. In 339 it was re-colonised by Timoleon, but soon afterwards fell into the hands of the Romans. In A.D. 853 it was entirely destroyed by Abbâs-ibn-Fahdl. Camarina was about 5 M. in circumference, and lay to the E. of the river *Camarana* (ancient *Hipparis*), at the point where the chapel of the *Madonna di Camarana* now stands on a sandhill, 100 ft. in height.

From Camarina we proceed to (5½ M.) *S. Croce* (poor inn), and (11 M.) **Scicli** (*Loc. del Carmine; Loc. de' Carceri*), a town with 11,400 inhabitants. From Scicli to Modica diligence daily, 1 fr.; from Modica to Noto, see p. 303.

From Vittoria to Modica (and beyond it) diligence daily, except Sundays, fare 5 fr. 40 c. (carriage 17-20 fr.). The road leads by —

62 M. *Cómiso*, a miserable country-town with 17,900 inhabitants. The famous fountain of Diana, the water of which refused to mingle with wine when drawn by women of impure character, was situated here. Beyond Comiso the road, bordered with large carob-trees, ascends the hill through shadeless fields. Descending to the valley, we perceive on the left —

75 M. *Ragusa* (poor inns, the best at Ragusa Inferiore), a country-town with 30,300 inhab., most romantically situated, probably the ancient *Hybla Heraea*. It consists of Ragusa Superiore and Inferiore, each possessing its own administration, post-office, etc. The whole of the environs belong to Baron Arezzo di Donnafugata, who possesses a cotton-factory here. The neighbouring rocks contain numerous grottoes. Count Bernardo Cabrera (d. 1423), an adventurer who boldly attempted to possess himself of the crown of Sicily, is interred in the church of the Capuchins.

84½ M. **Modica** (**Locanda Bella Italia*, with trattoria, R. 1½ fr.; *Locanda* of *Maestro Giorgio*, near the Sotto-Prefettura; *Locanda Nuova*, etc.), with 34,700 inhab., the capital of the ancient county of that name, lies in a rocky valley, consisting of two ravines which unite in the town. The height between the valleys affords a survey of the three arms of the town, which itself contains nothing worthy of mention.

From Modica by the Val d'Ispica to Palazzolo, a jour-

ney of one day (mule 7 fr., and $^1/_2$ fr. for the attendant; provisions necessary), beginning at sunrise. It is not necessary, as the guides sometimes assert, to return from the Val d'Ispica to Modica in order to proceed to Palazzolo; nor could that circuit be easily accomplished in a single day. The road from Modica to Spaccaforno (p. 303) is quitted beyond the road which descends to Scicli, and we proceed to the left by a very rough road to the (6 M.) interesting and picturesque **Val* or *Cava d'Ispica*, a rocky ravine 6 M. in length, in the limestone rock of which subterranean dwellings and tombs have been discovered.

Sicily contains an extraordinarily large number of rock-tombs, or, as they are called near Palazzolo, *Dâieri*. Tombs of this kind have been found on the W. side of the island at Caltabelotta, Siculiana, and Raffadale, and on the S.E. around Monte Lauro; also to the N. of Syracuse as far as a point beyond Cape S. Croce, and at Maletto and Bronte to the W. of Ætna. They may perhaps be attributed to the Sicanians. At *Sparano*, a spot between Noto and Palazzolo, a Druidical relic, a kind of Celtic dolmen (or, as others believe, a *θόλος*), has been discovered. The grottoes of the *Val d'Ispica* are the most numerous and present the greatest variety. Some of them were used as habitations at a later date. They either consist of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are almost invariably at least the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. As most of the grottoes still contain graves, it is probable that this formed the Necropolis of an ancient town, which lay upon the neighbouring plateau. Others believe that the caverns are the relics of a very ancient town of rock-dwellers. Numerous inscriptions prove that they were used as a burial-place by the Christians in the 4th century.

At the N.E. outlet of the valley rises the so-called *Castello d'Ispica*, a rock completely honeycombed by grottoes. Other famous grottoes are the *Spelonca Grossa*, *Grotta del Corvo*, and *del Vento*. About 10 min. from the entrance, halfway up the hill on the left, is a house where wine may be procured. Near it a rocky path ascends to the bridle-path to —

Palazzōlo Acreide (**Locanda d'Italia*, Via Garibaldi 60, with trattoria, small; *Locanda Centrale*), one of the most interesting towns of Sicily, with 10,700 inhab. The custodian *Don Paolo Monelli* (fee 2-3 fr.) keeps the keys of the theatre, etc., and shows the chief objects of interest in 4-5 hrs. Those who begin the walk at daybreak may proceed the same day by diligence to Syracuse.

Acrae (Arabic *el-Akrât*, afterwards *Placeolum*, the *Balensul* of Edrisi, now *Palazzolo*) was founded by the Syracusans in B.C. 664, and formed part of their territory until Syracuse itself was conquered by Marcellus. The town apparently escaped destruction down to the time of the Saracenic wars. The Acropolis and the older part of the town lay on the hill which rises above the modern town, and were accessible from the E. only. The top affords a fine view in every direction. The approach from the E. was protected by latomiæ. Tombs of all periods have been discovered here, some being of Greek origin with reliefs, others of the early Christian period. Several slabs

of stone, with Greek inscriptions, have recently been excavated. We may also visit the so-called *Tempio Ferale*, some water-conduits, and a small *Theatre*, looking to the N., whence the small town of *Buscemi* is visible on a hill above a deep ravine. The theatre is of late Greek origin, and contains twelve tiers of seats for 600 spectators. Adjacent to it is the *Odeon*, or, according to others, a bath-establishment. To the S. of the Acropolis rises the *Monte Pineta*, with numerous mortuary chambers (so-called Ddieri, p. 302). — In the *Contrada dei Santicelli*, a valley $1^1/_2$ M. to the S. of Pineta, are the curious bas-reliefs, unfortunately mutilated, of the '*Santoni*'. They appear to have pertained to a burial-place, and on most of them the figure of a goddess (supposed to be Cybele) may be distinguished. Not far from this spot is an extensive burial-ground, the *Acrocoro detto della Torre*, where some hundreds of sarcophagi have been opened. Many of them contained well preserved skulls. From E. to W. the skeletons of women were found to have been interred, from N. to S. those of men. — The collection of ancient vases, etc. of Baron Judica (Palazzo Judica), who superintended the excavations on the Acropolis, is in a deplorably neglected condition, and, like that of the Curé Bonelli, is interesting to the scientific only.

From Palazzolo to Syracuse, 28 M. — Diligence daily about 10 a.m., viâ Floridia. (Another good road leads by Canicattini, a place of bad reputation.) The road traverses monotonous fields, sterile land, and clumps of wood *(di Madredonna* and *Giambra)*. The wood of *Bauli*, to the E., is said to be still infested by wolves. A little beyond *Monte Grosse*, the first post-station, Syracuse becomes visible in the distance. The road leads through the small town of *S. Paolo*, and then through *Floridia*. The towns to the left are *Cassaro* and *Ferla*. Farther to the N. is *Sortino*, on an eminence. About 4 M. below Floridia, on a height to the left, lies *Belvedere*, adjoining which are the ruins of *Euryalus*, the westernmost fort of the Epipolæ of Syracuse (p. 344).

From Modica to Syracuse by Noto.

The diligence-road to Noto traverses an uninteresting district. 11 M. *Spaccaforno* (Locanda del S.S. Sacramento, very unpretending; Caffè Vittoria, the host of the café acts a guide to the Val d'Ispica, p. 302, but is by no means well informed). — 15 M. *Rosolini*, possibly on the site of the Syracusan colony of *Casmenae*, founded B.C. 644.

24 M. **Noto** (*Vittoria*, with a good trattoria; *Aquila d'Oro*, opposite the Dominican monastery, to the right), a pleasant and wealthy town with 16,500 inhab., contains handsome palaces of the provincial aristocracy. The present town was founded in 1703, 5 M. from the site of an earlier one, which was destroyed by an earthquake in 1693. Of the older Noto the ruins are still visible. — About 4 M. to the S. of Noto, between the rivers *Falconara (Asinarus)* and *Tellaro (Helorus)*, stands *La Pizzuta*, a fragment of a Greek column, about 30 ft. in height. It is said to be a remnant of the monument erected by the Syracusans in the bed of the Asinarus after the sanguinary defeat of the Athenians under Nicias (July, 413).

An excursion may be made from Noto by a carriage-road to (15 M.)

Pacchino, and the rugged promontory of *Passero (Pachynum)*, with its islands, harbours (*Porto d'Ulisse*, *Porto Palo*), tunny-fisheries (tonnare), and the remains of the ancient city of *Helorus* on the left bank of the river, now called *Stampaci*. In ancient times the *Via Helorina* led from Helorus to Syracuse.

From Noto the road to Syracuse leads to (27½ M. from Modica) *Avola* (12,300 inhab.), where almond-trees and the sugar-cane flourish, skirts the plain of the coast, and crosses the river *Cassibile* (ancient *Cacyparis*), on the banks of which Demosthenes and 6000 Athenians sustained a defeat in 413. To the right is seen the Great Harbour, to the left the remains of the columns of the Olympieium. The road skirts the right side of the harbour.

44½ M. *Syracuse*, see p. 344.

34. From Palermo to Messina by the Coast.

172 M. Railway to Cerda, 28 M., in 1¾ hr.; thence by Diligence (Vettura Corriera) daily in 31 hrs. to Messina (in the reverse direction in 36 hrs.). The hours of departure vary, being sometimes in the morning and sometimes in the evening. The longest halt on the way is not half-an-hour. From Cerda to *Cefalù* 3 hrs.; from Cefalù to *Castel Tusa* 3¼ hrs.; from Castel Tusa to *S. Stefano* 2 hrs. 35 min. (in the reverse direction 1 hr. 10 min.); from S. Stefano to *S. Agata* 3¾ hrs.; from S. Agata to *Gioiosa* 4¼ hrs. (in the reverse direction 3 hr. 55 min.); from Gioiosa to *Patti* 1 hr. 50 min. (reverse, 1 hr. 20 min.); from Patti to *Barcellona* 4 hrs. 25 min. (reverse, 4 hrs. 55 min.), from Barcelona to *Archi*, the station for Milazzo, 1 hr. 5 min. (reverse, 55 min.); from Archi to *Gesso* 2 hrs. 25 min. (reverse, 2 hrs. 50 min.); from Gesso to *Messina* 1¾ hr. (reverse, 2½ hrs.). — This route is one of the most beautiful in Sicily, but travelling so far by diligence is fatiguing.

Steamers between Palermo and Messina three times a week: *Società Florio* twice direct in 13 hrs., starting from Palermo on Mondays and Wednesdays at 5 p.m., and arriving at Messina on Tuesdays and Thursdays at 6 a.m. (from Messina on Mon. 6 p.m., and Sat. 5 p.m., arrival at Palermo on Tues. and Sun. at 6 a.m.); and once indirectly, leaving Palermo on Fridays at 6 a.m., reaching Cefalù at 9 and leaving at 11, leaving S. Stefano at 12.30 p.m., Capo d'Orlando at 4, Patti at 6.30, and reaching Milazzo at 10; leaving Milazzo again on Saturdays at 4 a.m., and reaching Messina at 8 a.m. (From Messina on Wed. at 5 a.m., reaching Milazzo at 8.20; from Milazzo at 9.20, reaching Patti at 11.20; from Patti at noon, reaching Capo d'Orlando at 11.40 p.m., S. Stefano at 5, Cefalù at 7.40, and Palermo at midnight.)

The indirect steamboat voyage may be combined with the diligence journey so as to allow time to see Cefalù and Milazzo. The first and last parts of the route may also be accomplished by carriage.

From Palermo to *Cerda*, see pp. 286-288. The first part of the route from Cerda to Cefalù is bleak and treeless, and, as its appearance indicates, is rendered unhealthy by malaria. The road crosses the valley of the *Fiume Torto*, and soon reaches *Bonfornello*, two solitary farm-houses.

The houses on the left stand on the ruins of a Doric temple which has not yet been excavated. On the height to the right lay **Himera**, the westernmost town of the Greeks on the N. coast of Sicily, the birthplace (about 630) of Stesichorus, originally called Tisias, the perfecter of the Greek chorus, who is said to have protected his native town against the tyranny of Phalaris. If we ascend the abrupt hill, overgrown with sumach, we reach a table-land which gradually slopes downward from the small town of *La Signora*. To the E. flows the *Himera Septentrionalis*, or

Fiume Grande; on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hills descend precipitously to the plain of the coast; on this side the town was defended by massive walls.

Himera was founded by Zanclæans in 648. One of the greatest battles ever fought by the Greeks took place on behalf of the citizens in 480, when Gelon and Theron surprised Hamilcar, the Carthaginian, while he was besieging the town, and annihilated his army. He himself is said to have sought a voluntary death in the sacrificial fire, in order to appease the wrath of the gods. The battle was probably earlier than that of Salamis, though Greek historians have stated that both were fought on the same day. In 409 Hannibal, son of Gisgon and grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it.

The *Fiume Grande*, with the *Fiume Salso*, bisects the island, and has frequently formed a political frontier (under the Romans and under Frederick II.). Beyond the Fiume Grande the straight and monotonous road traverses a malarious district, in which it is dangerous to indulge in sleep. To the right are obtained beautiful glimpses of the fissured valleys of the *Madonian Mts.* near *Roccella*. Farther up in the valley traversed by the Fiume lies *Collesano*, a town which possesses remnants of walls and buildings of an unknown period. Above the mountains enclosing the valley tower the *Monte S. Salvatore* (6266 ft.) and the *Pizzo Antenna* (6480 ft.), the highest peaks of the Nebrode. Below *Lascari* and *Gratteri*, and lastly below *Gibilmanna*, *i.e.* the 'manna-mountain', the road leads through a beautiful, cultivated district to Cefalù. In the vicinity considerable quantities of manna are obtained from the exudations of the manna-tree (Fraxinus ornus).

22½ M. (from Cerda) **Cefalù** (*Albergo d'Italia*, dirty, with trattoria, in the Piazza del Duomo; Luigi Pinterero is a good guide), the ancient *Cephalœdium*, a thriving but dirty town, infested by beggars, with 11,200 inhab., who are engaged in trading, seafaring, and the sardine fishery, lies at the base of a barren and precipitous promontory on which the ancient town stood. The limestone rock, composed almost entirely of fossils, which towers above the town, bears the fragments of a mediæval *Castle* and the remains of a polygonal structure. To the latter a vault was added during the Roman period, and it was afterwards converted into a Christian place of worship. The summit, on which there are remains of a Norman castle, commands a magnificent survey of the N. coast and the lofty mountains as far as Palermo.

Cephalœdium is mentioned in history for the first time in 397 in connection with the wars between Dionysius I. and Carthage, and occasionally during the Roman period. In 837 the Arabs besieged it unsuccessfully, but captured it in 858. In 1129 when King Roger was returning from Naples, and his vessel was in danger of shipwreck, he is said to have vowed to erect a church to Christ and the Apostles on the spot where he should be permitted to land. The vessel was driven ashore at Cefalù, and he accordingly began to build a handsome cathedral here.

The charter of foundation, dating from 1145, and still preserved in the episcopal archives, contains, however, no allusion to the above story.

The **Cathedral*, a noble monument of Norman architecture, lies to the W. at the foot of the promontory, and around it the modern town has sprung up. The façade rests upon gigantic blocks of hewn stone, which probably formed part of an earlier building. Two imposing towers of four stories, connected by a colonnade, flank the façade, recalling the huge towers of St. Etienne at Caen erected by William the Conqueror. The walls of the colonnade were covered with mosaics, now destroyed, in memory of King Roger and of his successors who continued the building. The W. entrance is coeval with the foundation. The portal is of unique construction. The apses are decorated externally, but the outside is otherwise plain.

The church, built in the form of a Latin cross, possesses a nave, two aisles, and three apses. Nave double the width of the aisles. Length 243, width 92 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipollino. The ***Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those preserved in the monasteries on Mt. Athos. The beautifully executed figure of the Saviour was completed in 1148. A number of other figures, Mary with four archangels, prophets and saints, appear from their selection to have been the work of Greek artists. In the transepts once stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo, and contain the relics of the emperors Henry VI. and Frederick II.

The fine **Cloisters* adjoining the church resemble those at Monreale, but are not so well preserved.

The heirs of the late Baron Mandralisca possess a small collection of antiquities here, including almost all the objects of interest found in the island of Lipari (p. 318).

32 M. *Finale*, on the *Fiume di Pollina*, the ancient *Monalus*. The loftily situated little town of *Pollina*, 3 M. inland, is supposed to be the ancient *Apollonia*, which Timoleon delivered from its tyrant Leptines.

40 M. *Castel di Tusa*. Near it, on an eminence to the E., lay *Halaesa* or *Alaesa*, founded in 403 by the tyrant Archonides of Herbita. The town was an important place under the Romans; its ruins are 2 M. in circumference. It is skirted by the *Alesus*, now *Fiume di Pettineo*. The road crosses this river, and then the *Fiume Reitano*, in the valley of which, 9 M. inland, lies the town of *Mistretta* (11,800 inhab.), the ancient *Amestratus*, a place which has rapidly improved since 1860.

55½ M. *S. Stefano di Camastra* (Locanda Marinaro, Strada Vittoria 2, tolerable), with 4800 inhab., stands on an eminence by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley below. Cheese made from sheep's milk (cacio cavallo) and wool are the staple products.

Between S. Stefano and S. Agata lies the *Bosco di Caronia*, the largest forest in Sicily. The road crosses numerous brooks, and is bordered by the myrtle, the mastix, and the cistus-rose. It passes the harbour of *Caronia* (6 M. from S. Stefano), the

Calacte ('beautiful shore'), founded by Ducetius in 440, and then crosses the *Fiumara of S. Fratello*, or *Furiano*, which flows through the midst of a perfect grove of oleanders.

The town of *S. Fratello* (7700 inhab.), 4½ M. inland, is one of the Lombard colonies which accompanied Adelaide of Monferrat, wife of Roger I., to Sicily. Others established themselves at Piazza, Nicosia, Aidone, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at S. Fratello, Piazza, Nicosia, and Aidone. Near S. Fratello is the grotto of *San Teodoro*, containing many fossil bones of different species of mammalia.

Farther on is *Acqua Dolce*, 11 M. from Caronia.

75 M. *S. Agata* is a small town with a tolerable inn (Strada dei Medici, No. 45). The road crosses the beds of numerous torrents, in the first of which, the *Rosamarina*, bordered by oleanders, are the fragments of a Roman bridge. To the right lies *S. Marco*, probably the ancient *Aluntium*, whence it is also called *S. Marco di Alunzio*. The ruins of a mediæval palace in the *Fiumara Zapulla* are next passed. Between the mouth of this torrent and Capo d'Orlando was fought, 4th July, 1299, the great naval battle in which Frederick II. was defeated by the united fleets of Catalonia and Anjou under Roger Loria. On the height to the right, facing us, we observe the small town of *Naso*, where the silk-culture is extensively carried on. The whole district resembles a luxuriant orchard. As soon, however, as we pass —

84½ M. **Capo d'Orlando,** the extreme rocky point (305 ft.) of which lies to the left of the road, the appearance of the country is changed, and the mountains now rise abruptly from the sea. Capo d'Orlando is 94 M. from Palermo, which is visible from the end of the promontory in clear weather. The broad *Fiumara of Naso* and the picturesque *Fiumara of Brolo*, with the small town of that name, are next reached; then *Piraino*. The traveller may proceed direct hence by *Sorrentini* to Patti, and thus considerably shorten his journey. A high mountain must, however, be traversed (2608 ft.), while the coast-route by Capo Calavà is remarkably picturesque.

The road ascends from a valley to (94 M.) *Gioiosa* (Sicil. *Giujusa;* 4800 inhab.), winds at a great height above the sea round the abrupt granite promontory of *Capo Calavà*, which it penetrates by a short tunnel, and descends to the Marina of Patti, whence it again ascends through an avenue of pepper-trees.

100 M. **Patti** (*Locanda* of *Antonino Arrigo*, a small inn to the left of the road; *Locanda Nuova*, inferior), an episcopal residence with 8600 inhab., and large monasteries, is unhealthy, notwithstanding its fine situation on the hill. In the modernised *Cathedral* is interred Adelasia, mother of King Roger, and widow of Count Roger and of King Baldwin of Jerusalem. The wealthiest family in this district is that of the barons of Sciacca, who possess a beautiful château on the *Scala*, 3 M. to the N. of Patti. To the same family belong the environs of Tyndaris.

About 6 M. from Patti, the road to Milazzo begins to ascend. The promontory to the left with the *Pizzo di Mongiò (Monte Giove)* was once the site of the town of **Tyndaris** (road-side inn, closed in winter).

Tyndaris, one of the latest Greek colonies in Sicily, was founded in 396 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans, and attained to great power and wealth. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The promontory, rising 918 ft. above the sea, consists of granite, gneiss, and above these a stratum of limestone. The summit is occupied by the church of the *Madonna Nera*. The course of the old town-walls can still be traced. Remains of a theatre and two mosaic pavements have been preserved. The internal diameter of the theatre is 212 ft., orchestra 77 ft.; the *cavea* is divided into nine *cunei*, and contains twenty-seven tiers of seats. Several statues of Roman workmanship found here are now in the museum of Palermo. (Key kept by the custodian of the antiquities.)

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnavilla*, popularly supposed to be haunted by a fairy who kidnaps brides on their wedding-night, and to be identical with the Fata (fairy) Morgana. The curious may reach the entrance by being lowered over the cliff with ropes.

The fatigue of ascending the promontory is amply repaid by the magnificent view it affords of the sea, Milazzo, the Lipari Islands, the Neptunian Mts., and the *Pizzo di Tripi* with its ruins; then, on the other side of a deep 'fiumara', *Novara*, on the slope of the conical *Rocca di Novara*, where *Abacaenum* also once lay; and lastly Ætna.

The road then descends to the bay of *Olivieri*, between Tyndaris and Milazzo. The fertile plain is traversed by a number of torrents which frequently prove very destructive. The largest of these are the *Olivieri*, *Arangia*, *Crancotta*, *Salica*, and *degl' Aranci*, on which last are situated the sulphureous and chalybeate baths of *Termini di Castro* (well fitted up). We next reach the wealthy towns of *Barcellona* (with sulphur-baths, much frequented from May to September, when omnibuses run daily to and from Messina, with the aid of which Milazzo and Tyndaris may be visited) and *Pozzo di Gotto*. It was perhaps, in this neighbourhood that Hiero of Syracuse defeated the Mamertines in 269, but the Longanus, on which the battle took place, is supposed by some authorities to be a river to the E. of Mylæ. The road crosses the fiumare *Cantone*, *Landro*, and *S. Lucia*. It then divides, the branch to the right leading direct to Messina, and that to the left through the vast vineyards of the Neapolitan ex-minister Cassisi

to Milazzo. The Emp. Frederick II. once possessed an extensive park for game here; and it was here, according to Homer, that the herds of Helios were pastured.

125 M. **Milazzo** (*Albergo & Trattoria Stella d'Italia*, *Locanda Villa Nuova*, both in the main street), the ancient *Mylae*, a town with 12,700 inhab., possesses a good harbour. The pinnacles of the *Castle*, erected by Charles V., restored in the 17th cent., and now a prison, command a charming *View. (Visitors apply to a sergeant to the right of the entrance.)

Mylae was founded before B.C. 716 by colonists from Messana-Zancle, and remained subject to the Messenians, until conquered by the Athenians in 427. In 394 the citizens of Naxos and Catania, who had been banished by Dionysius, occupied Mylæ for a short time, but were soon expelled by the Messenians. Here in 260 Duilius gained for the Romans their first naval victory, having by means of his boarding-bridges assimilated the naval battle to a conflict on land. No ancient remains have been discovered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle sustained sieges from the Duc de Vivonne in 1675 and during the Spanish war of succession. On 20th July, 1860, Garibaldi drove the Neapolitan general Bosco back into the castle, and compelled him to capitulate on condition of being allowed a free retreat.

A drive (2 fr.) as far as the lighthouse on the well-cultivated promontory, commanding beautiful glimpses, through the foliage, of the sea on both sides, is recommended. The lighthouse commands a fine view. Extensive tunny-fisheries. — Boat with two rowers from the tonnara to Tyndaris in 2-2½ hrs., 10-12 fr.; to Capo Orlando in 4 hrs., 20 fr.

From Milazzo to Messina, 20½ M. The road traverses the plain of the coast to *Spadafora*. In the bay to the left the fleet of Sextus Pompeius was annihilated by Agrippa. On the heights to the right are *S. Pietro* (Sicil. Sampieri), *Monforte*, and among the higher mountains, on a summit surrounded by precipitous cliffs, the small town of *Rametta*, in which the Christians maintained themselves down to 965. From Spadafora the road ascends to *Divieto*, *Bavuso* (Sicil. Bauso), and *Gesso*, where the Saracens remained until a late period. The luxuriant fertility of the fields soon diminishes, and we reach the zone of the heath and grass which clothe the precipitous slopes of the Neptunian Mts. Beautiful retrospect. The summit, the so-called **Telegrafo*, or *Colle di San Rizzo* (1722 ft.), commands a view of the strait of Messina: to the left is the Faro, opposite to it Scilla in Calabria, then on a projecting angle S. Giovanni, numerous villages, and farther to the right Reggio. The forests of the lofty Aspromonte occupy the extremity of the Calabrian peninsula. In front of the spectator extends the sickle (Zancle) shaped harbour of Messina; the road descends to a profound and sinuous ravine. (The Abbadiazza, see p. 316.)

145 M. (from Cerda) **Messina**, see below.

35. Messina.

Arrival by Sea. Passengers are landed in small boats (tariff 1/2 fr., or with luggage 1 fr.) at the *Scala di Marmo*, in front of the Palazzo Municipale (Pl. F,3). Luggage is slightly scrutinised at the dogana by officers of the municipal customs. Porter for ordinary luggage from the Dogana to a hotel, 1 fr.

Hotels. La Vittoria (Pl. a), Strada Garibaldi 66, R. from 2 1/2, L. and A. 1 1/2, B. 1 1/2-5 fr., pension 12 fr. per day, omnibus to meet the trains; Hôtel Bellevue, Strada Garibaldi 146, opposite the Theatre (Pl. 20; E,3), well spoken of, R. from 2, A. 1/2, L. 1/2, B. 1, D. 4, pens. 8 fr.; Alb. Trinacria, Strada Garibaldi 102, R. 2-5, L. & A. 1, B. 1, D. 3, pens. 7-10 fr.; some of the rooms in the last two hotels command a view of the harbour; Albergo di Venezia (Pl. b), Strada della Neve 7 and 11 (with dépendance, *Hôtel de Geneve*), second class, R. 2-2 1/2, L. and A. 1 fr. (advisable to ask charges).

Restaurants. **Café Nuovo*, on the ground-floor of the Teatro Vittorio Emanuele, table d'hôte at 5 o'cl. 3 fr.; *Venezia*, see above. — **Cafés.** Best ices at the *Peloro*, Corso Cavour, Piazza dell' Annunziata; *Café Nuovo*, see above; *Palestro*, Via Garibaldi, not far from the Vittoria ('mezza granita' 15, 'gelato' 25 c.). — **Beer** at the *Birreria Svizzera*, Strada Garibaldi 219, 40 c. per bottle, 25 c. per half-bottle, Vienna beer 1 fr. or 50 c. (A German skittle-club is established in the garden here. — Clubs with reading, billiard, and other rooms are the *Casino della Borsa* and the *Gabinetto di Lettura*, both in the Teatro Vittorio Emanuele. Introduction by a member necessary in each case.)

Omnibuses traverse the town by the long streets running N. and S., and also ply to the station; fare 20 c., half trip 15 c.

Cab Tariff.	One horse		Two horses	
	single	return	single	return
Drive in the town, incl. quay	— 50	85	1 —	1.50
To the station	— 70	1 —	1.50	2 —
To the station at night	1.30	2 —	2.30	3 —
To the Campo Santo	1.—	1.60	1.50	2 —
To the Torre di Faro	5.—	6.50	6.50	10
First hour	1.80	—	2.50	—
Each additional hour	1.10	—	1.60	—

Donkeys for hire opposite the Ospedale Civile (Pl. 14), in the prolongation of the Corso Cavour, per day 5, half-day 3 fr.

Post Office (Pl. 18; E,3) in the Palazzo della Provincia, Corso Cavour, entered from the Str. S. Agostino, a side-street. — *Diligence Office* (Messagerie Postali Terrestri), Corso Cavour 148. — *Telegraph Office* (Pl. 21; E,3), Piazza dell' Annunziata.

Baths. *Sea Baths* near the quay, well fitted up, 1/2 fr. — *Mineral Baths* (sulphur), Largo del Purgatorio 6, first floor. *Warm*, *Vapour*, and other baths, at the hydropathic establishment, Pal. Brunacini, Corso Cavour, managed by Dr. Genovese.

Theatre. *Teatro Vittorio Emanuele* (Pl. 20), subsidised by some of the richer citizens, good performances; 'platea' 2 fr. 70, 'posti distinti' 4 fr. 50 c.

Railway to *Catania* and *Syracuse*, see RR. 37, 39.

Steamboats. Regular communication with all the harbours of Italy, the East, and Malta. To *Naples* five or six times weekly, see R. 23. — To *Palermo* three times weekly: Mon. and Sat. at 5 p.m. direct in about 12 hrs.; Wed. at 5 a.m. viâ Milazzo and other places on the N. coast (comp. p. 304). — To *Malta* by Catania and Syracuse twice weekly (Tues. noon, Sat. 11 p.m.). — To *Lipari*, see R. 36. — To *Brindisi* by Catania, etc., on Thurs. at 11 p.m., in 2 1/2 days. — To the *Piraeus* (Athens) once weekly (Tues. evening) viâ Catania. — Offices: *Messageries Maritimes*, on the Marina or Corso Vitt. Emanuele 93; *Società Florio* and *Società Rubattino*, Marina 132, opposite the Sanità. — To *Reggio*, see p. 316.

American Consul: *Mr. Owen*, Corso Cavour 375. — **British Vice-Consul:** *Mr. Rowlett*, Corso Cavour 285.


A
B
C
D
Chiese principali :
1. Duomo E.4.
2. S. Andrea Avellino E.F.2.
3. S. Anna E.4.
4. S. Annunziata dei Catalani E.4.
5. „ dei Teatini E.3.
6. S. Francesco d'Assisi E.2.
7. S. Gioacchino E.3.
8. S. Gregorio E.3.4.
9. S. Maddalena E.5.
10. S. Maria del Carmine E.4.
11. „ della Scala E.2.3.
12. S. Niccolò E.3.4.
13. Fontana del Montorsoli E.4.
14. Ospedale civico E.5.
15. Palazzo Brunaccini E.4.
16. „ Municipale F.3.
17. „ Reale E.2.
18. Posta E.3.
19. Statua di Giov. d'Austria E.3.
20. Teatro Vitt. Emanuele E.3.
21. Telegrafo E.3.
22. Università E.4.
(Biblioteca, Museo)
23. Villa Guelfonia D.E.3.
1
I CONTORNI DI
MESSINA E DI REGGIO.
Scala nel 1: 400.000
40 3 0 10
Kilometres
MARE TIRRENO
C. Blasocelino
Scaletta
Rodia P.
S. Giorgio
Casamatta
S. Giovanni
Salice
Gesso
S. Filippo
Gazzi
M. Antennamare
S. Stefano di Briga
Galati Marina
S. Placido
Capo di Scaletta
Scaletta Zanglea
Fiumara di Sitagoras
Fiumara di Savoca
Fiumara di Nizza
Fiumara di Fiumedinisi
Fiumara di Itala
Fiumara di Agrò
Fiumara di Roccalumera
Fiumara di Pagliara
Fiumara di Furci
Fiumara di Letojanni
Fiumara di Taormina
Fiumara di Giardini
Fiumara di Calatabiano
Fiumara di Fiumefreddo
Fiumara di Piedimonte
Fiumara di Acireale
Fiumara di Aci Reale
Fiumara di Aci Catena
Fiumara di Aci Castello
Fiumara di Catania
Fiumara di Agnone
Fiumara di Lentini
Fiumara di Augusta
Fiumara di Melilli
Fiumara di Priolo
Fiumara di Siracusa
Fiumara di Noto
Fiumara di Avola
Fiumara di Pachino
Fiumara di Rosolini
Fiumara di Ispica
Fiumara di Modica
Fiumara di Scicli
Fiumara di Ragusa
Fiumara di Vittoria
Fiumara di Acate
Fiumara di Terranova
Fiumara di Licata
Fiumara di Alicata
Fiumara di Girgenti
Fiumara di Sciacca
Fiumara di Mazara
Fiumara di Marsala
Fiumara di Trapani
Fiumara di Castellammare
Fiumara di Palermo
Fiumara di Termini
Fiumara di Cefalù
Fiumara di Caronia
Fiumara di Patti
Fiumara di Milazzo
Fiumara di Barcellona
Fiumara di Messina
Fiumara di Reggio
Fiumara di Bagnara
Fiumara di Palmi
Fiumara di Gioia
Fiumara di Rosarno
Fiumara di Gioiosa
Fiumara di Siderno
Fiumara di Gerace
Fiumara di Roccella
Fiumara di Stilo
Fiumara di Bivongi
Fiumara di Stilo
Fiumara di Monasterace
Fiumara di Stilo
Fiumara di Stilo
Fiumara di Stilo



Wagner & Debes. Leipzig.

English Church, Via del Gran Priorato 11; service at 11.30 a.m.; chaplain, *Rev. J. J. Varnier.*

Photographs and *Maps* of Sicily sold by *Welbatus*, Via Garibaldi 103. — Lithographer, *E. Bühring.*

The *Climate* of Messina is healthy, being neither cold in winter nor oppressively hot in summer, but the constant current of air passing through the strait renders it trying to consumptive or rheumatic persons. The mean temperature is 66° Fahr.; in spring 61°, summer 80°, autumn 69°, winter 55°. The freezing-point is rarely reached.

The *Fish* of the strait, as well as the *Mamertine Wine* of the adjoining hills, were famous in ancient times, and are still esteemed.

In fine weather one day at least should be devoted to Messina. The town and environs present some excellent points of view, particularly towards Calabria by evening light, while the morning passage to Reggio affords a strikingly grand survey of Mt. Ætna and the other mountains of Sicily. The sights of the town itself are unimportant.

Messina, the chief commercial town of Sicily, with 70,300, or including the adjoining 48 villages (casali) 118,000 inhab., the seat of an appeal court, an archbishop, and a university, is situated on the *Faro* or *Stretto di Messina*, and is overshadowed by a range of rugged rocky peaks. In grandeur of scenery it vies with Palermo. The harbour, which is formed by a peninsula in the shape of a sickle, is the busiest in Italy in point of steamboat traffic, and is one of the best in the world. It is entered annually by upwards of 4000 large vessels, of an aggregate burden of 1,130,000 tons, of which about 1350 are steamers.

The town is on the whole well built, and has several handsome streets. The animated harbour is flanked by the *Marina*, or *Corso Vittorio Emanuele*, with the monotonous Palazzata. Before the earthquake of 1783 the houses were built on a uniform plan, but they were afterwards only partially re-erected in the same manner. Parallel to the Marina runs the *Via Garibaldi*, beyond which is the *Corso Cavour;* and the *Via dei Monasteri*, still farther from the quay, forms a fourth parallel street. The upper streets of the town, and particularly the Via Monasteri, afford charming glimpses of the sea and the opposite coast of Calabria through the cross-streets.

Messina has experienced many vicissitudes. It was founded by Cumæan pirates and Chalcidians under Perieres and Cratæmenes in 732 on the site of a Sikelian town, which the inhabitants named *Zancle* (i. e. sickle) from the peculiar form of the harbour, and it was governed by the laws of Charondas. Here, as in other Sicilian towns, the conflicts of the people with their rulers ended with the establishment of a tyranny. About 493, fugitives from Samos and Miletus, by the advice of *Anaxilas* of Rhegium, took possession of the defenceless city. Anaxilas soon afterwards established himself here, and emigrants from all quarters, chiefly Messenians from the Peloponnesus, settled in the city and gave it the name of *Messana.* Anaxilas maintained his supremacy throughout all the vicissitudes of the town until his death in 477. His sons, however, retained possession of the supreme power till 461 only, when the original constitution of the town was revived. Messana participated in the wars against Ducetius, and subsequently took the part of the Acragantines against Syracuse, with which it afterwards united against Leontini and the Athenians. To the latter, however, it was compelled to surrender in 427. In the great Athenian and Syracusan war Messana remained neutral. It then engaged in a conflict with Dionysius, but without decisive result owing to the disunion occasioned by party-spirit. In 396 the town was taken and, with few exceptions, destroyed by the Carthaginian

Himilco; a few only of the inhabitants effected their escape to the mountains. *Dionysius* speedily rebuilt the town, whence he proceeded to conquer the not far distant Rhegium. After a variety of changes the Carthaginians gained possession of the place, but were expelled by *Timoleon.* In the contests with Agathocles it again took the side of the Carthaginians. In 282 the Mamertines ('sons of Mars'), the mercenaries of Agathocles, after their liberation by the Syracusans, treacherously possessed themselves of the town and maintained it against Pyrrhus. *Hiero II.* of Syracuse succeeded in reducing it. But the fruits of his victory on the Longanus in 270 were reaped by *Hannibal,* who seized the castle of Messana. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When it was invested by the Syracusans and Carthaginians, the siege was raised by Appius Claudius, and it thenceforth became a Roman town, being afterwards regarded with especial favour by its new masters, and even by Verres. In the war between Octavian and Sextus Pompeius it was taken and plundered by the soldiers of the former. Augustus then established a colony here, and Messina continued to be a place of great importance, although not exercising so decisive an influence on the fortunes of Sicily as Syracuse and Lilybæum. The Saracens took the town in 842, and it subsequently became the first Norman conquest. The Crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the place. In 1189, indeed, it suffered from an attack of Richard Cœur de Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which, down to 1678, rendered it an almost independent town and the head-quarters of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant Alaimo and the courage of the Dina's and Chiarenza's at a critical time saved the town and the island. The citizens of Messina have repeatedly evinced heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the Emp. Charles V. showed great favour to Messina, and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected (p. 288) in honour of his son Don John of Austria on the return hither of the victorious hero of Lepanto (1571) in his 24th year. But a quarrel between the aristocratic families (Merli) and the democratic party (Malvizzi), stimulated by the government which had long been jealous of the privileges of the town, caused its ruin (1672-78). The Merli, at first victorious, expelled the Spanish garrison, and defended themselves heroically against an overwhelming force. To save their city from capture the senate sued for the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by Duquesne over the united Spanish and Dutch fleets under De Ruyter. In 1678 the French abandoned the place in an almost clandestine manner, and the population was now reduced from 120,000 to a tenth of that number. The town never recovered from these disasters, and was afterwards kept in check by the now dismantled citadel erected at that period. During the 18th cent. Messina was overtaken by two overwhelming calamities — a fearful plague (1740), of which 40,000 persons died, and an earthquake (1783) which overthrew almost the whole town. (Messina lies on the line of contact of the primary and secondary formations, on which boundary earthquakes between Ætna and Vesuvius are always most violent.) The severe bombardment of 3rd-7th Sept., 1848, also caused great damage, and in 1854 the cholera carried off no fewer than 16,000 victims, but at the present day the town is again in a prosperous condition. The original town lay between the torrents of Portalegni and Boccetta, but was extended under Charles V. towards the N. and S. The suburbs of S. Leo on the N. and Zanera on the S. are now united with the town.

Owing to the numerous calamities which Messina has sustained at the hand of man and from natural phenomena, it contains fewer relics of antiquity than any other town in Sicily.

The ***Cathedral**, or *Matrice* (Pl. 1; E, 4), an edifice of the Norman period, was begun in 1098, and completed under Roger II. In 1254 it was damaged by a fire which broke out during the obsequies of Conrad IV. In 1559 the spire of the campanile was burned down, and in 1783 the campanile and the transept were overthrown by the earthquake, so that little of the original building is now left. The form of the church is that of a Latin cross, 305 ft in length, and across the transepts 145 ft. in width. The choir with its two towers was entirely rebuilt in 1865. The tasteful entrance-façade dates from the 14th century.

Interior. Adjoining the main entrance is a statue of John the Baptist by *Gagini*. The twenty-six granite columns which support the flat roof are said to have once belonged to a temple of Neptune near the Faro (p. 316).

The *High Altar*, which is decorated richly, but in bad taste, is said to have cost no less than 3,825,000 fr. in 1628. The receptacle in the interior is believed by the faithful to contain the celebrated epistle of the Madonna della Lettera, which the Virgin Mary is said to have sent to the citizens by St. Paul in the year 42, and in honour of which great festivals are still celebrated (3rd June). This, like several other documents, has been proved to be a forgery of the well-known Constantine Lascaris (d. 1501). — The sarcophagus by the wall of the choir, to the right near the high-altar, is sacred to the memory of Emp. Conrad IV., whose remains were burned. The sarcophagus on the opposite side, to the left, contains the remains of Alphonso the Generous (d. 1458), and another those of Queen Antonia, widow of Frederick III. of Arragon. — The *Mosaics* in the apse (Christ with the Virgin, St. John, and the archangels Gabriel and Michael; above, the altar of the Last Judgment, with Cherubim; also a Madonna in Trono on the left and St. John on the right) were executed during the reign of Frederick II. and the archiepiscopate of Guidotto (d. 1333).

In the transept, on the left, are a Renaissance altar of 1530, and a figure of the Risen Christ, by *Gagini;* on the right is the interesting monument of the archbishop Guidotto de' Tabiati (d. 1333), by *Gregorio da Siena*. — Two marble slabs in the nave, to the left by the organ, enumerate the privileges granted to the city by Henry VI. Above them was formerly a painting representing Henry VI., his wife Constance, and their son Frederick II. — The pedestal of the vessel for holy water, by the side-entrance to the left, bears a Greek inscription, according to which it once supported a votive offering to Æsculapius and Hygeia, the tutelary deities of the town.

In the Piazza del Duomo (Pl. E, 4), nearly opposite the façade of the cathedral, is the *Fountain of Fra Giov. Ang. Montorsoli* (Pl. 13), a pupil of Michael Angelo, executed 1547-51, with statues of the Nile, Ebro, Tiber, and the brook Camaro near Messina on the margin of the principal basin, and richly decorated with basreliefs.

In the small Piazza de' Catalani, not far from the cathedral, is *S. Annunziata dei Catalani* (Pl. 4), the oldest Norman church at Messina. A temple of Neptune, and afterwards a mosque, are said once to have occupied the same site. Over the door is a Saracenic inscription. The columns in the interior are antique.

Opposite the Montorsoli Fountain and the cathedral façade is the Via dell' Università, leading to the —

University (Pl. 22; E, 4), which contains a *Library* with some valuable MSS., a *Natural History Collection*, a few antiquities

from Taormina, and a small Picture Gallery. The gallery is worthy of a visit, as it contains five fine works by *Antonello da Messina:* two bishops, an *Enthroned Madonna (1473), Angels, and an Annunciation. (Admission daily, about noon; we turn to the right in the court and ascend the staircase on the right; at the top we follow the passage in a straight direction; at the end of it, in the Segretaria on the right, we find the custodian, 1/2 fr.)

In the Benedictine church of *S. Maddalena* (Pl. 9; E, 5) a fearful struggle took place in Sept., 1848, between Messinians and the invading Swiss troops.

At the corner of the Corso Cavour is the *Palazzo Brunacini* (Pl. 15; E, 4), where a scene admirably described by Goethe took place between that illustrious traveller and the intendant.

In the Corso Cavour, on the left, is *S. Niccolò* (Pl. 12; E, 4, 3), containing a *Christ, over the high-altar, the masterpiece of the painter Girol. Alibrando of Messina (1519). On the same side is the *Palazzo della Provincia*, containing the Post Office (Pl. 18). On the right, farther on, is the small Piazza dell' Annunziata, embellished with a statue of *Don John of Austria* (Pl. 19), which was erected by the Messinians in 1572 (p. 312).

Not far from the Boccetta is the church of *S. Francesco d'Assisi* (Pl. 6; E, 2), erected in the 13th cent., behind the high-altar of which is an antique sarcophagus with the Rape of Proserpine. — The church of *S. Gioacchino*, in a side-street near the post-office, contains a handsome wooden crucifix, and a painting by Scilla, representing S. Hilarion in the arms of Death. In the sacristy are some pictures by Duccari.

In the Via Garibaldi, adjoining an open space where a band often plays on summer evenings, is situated the *Palazzo Municipale* (Pl. 16; E, F, 3), erected by Giacomo Minutoli in 1806-29. — The *Teatro Vittorio Emanuele* (Pl. 20), opened in 1852, is adorned with sculptures in marble by Rosario Zagari, and is the finest theatre in Sicily.

Pursuing the same direction, we next come to the public gardens of *La Flora*, commonly known as the *Villa* (Pl. E, 2), where a band often plays on summer evenings, and sometimes also on winter afternoons.

The ***Quay,** with its brisk steamboat-traffic, affords a pleasant walk. On the S. side is the *Dogana* (Pl. F, 5), on the site of a palace once occupied by Emp. Frederick II. and other monarchs.

We may now visit the peninsula on the E. side of the harbour. The *Citadel* (Pl. G, 4) here is now being taken down. Beyond it, on the right, is the *Protestant Cemetery.* We next come to the large **Lighthouse** (*Faro Grande;* Pl. H, 3), nearly 1 M. from the Dogana, which commands a remarkably fine *View (custodian 1/2 fr.). To the W. lies the town with its sheltering mountains (the Antenna-

mare or Dinnamari, the highest peak on the left, 3707 ft.; the Monte Cicci on the right, 1995 ft.). To the E. are the mountains of Calabria, which look wonderfully near in clear weather. We may then return from the *Lazaretto* to Messina by boat (1/4 fr.).

The best survey of the town is obtained from the ***Villa Guelfonia** (Pl. 23; reached by ascending the side-street of S. Agostino, which diverges from the Corso by the post-office, and turning to the right at the top of it). It belongs to the advocate *Sign. Santi De Cola*, who kindly admits visitors (small fee to porter on leaving). This spot is said to have been once occupied by the castle of the Mamertines, and the remains of the Norman stronghold of *Matagrifone* or *Rocca Guelfonia* are still to be seen here.

A still more extensive view is obtained from the dismantled fort of ***Castellaccio**, situated high above the town to the W. (ascent 1/2 hr.).

At the S. end of the Corso Cavour we skirt the *Torrente Portalegni* to the right (W.); after 3 min. turn to the left into the *Via Alloro*; then follow the *Vico Lungo Arcipeschieri* to the gate; immediately beyond the gate turn to the left, and after ten paces ascend by the steep, rain-worn path to the right (comp. Pl. D, 4; D, 3; C, 3).

This hill was fortified in ancient times, and again in 1550, under Charles V., but the works have recently been removed. The view embraces the town, the strait, and the Calabrian Mts.

Farther to the S. rises **Fort Gonzaga**, erected in 1540, a similar point of view (comp. Pl. C, 5; ascent 1/2 hr.; turn to the right at the end of the Corso Cavour, and after 150 paces, beyond a fountain, cross the smaller bridge to the left). The hill between Gonzaga and the town is the *Mons Chalcidicus*, on which Hiero II. pitched his camp in 264, and where Charles of Anjou established his headquarters at a later period. In 1861 Cialdini bombarded the citadel from this point.

On an eminence 1 M. to the S. of the town, lies the new ***Campo Santo**, which we reach by the Catania road. (Or, about 1/2 M. beyond the bridge over the Torrente Portalegni, we may follow the Via del Campo Santo to the right, which passes the back of the cemetery; comp. Pl. D, 6; cab, see p. 310.) The view from this height is very striking. Handsome Ionic colonnades have been erected here, and under them is interred the patriotic Sicilian historian La Farina, a zealous promoter of the union of Sicily and Piedmont in 1860. At the top of the hill is a modern church in the Gothic style.

Another fine point of view is the *Monte dei Cappuccini* to the N. (Pl. D, E, 1; ascent of 10 min. from the end of the Via Garibaldi, turning to the left beyond the Torrente Trapani). The hill is now used as a drilling-ground. The best stand-point is near the cross.

A pleasant view is also obtained from the *Eremitaggio di Trapani*, reached by ascending the Torrente Trapani for 1 hr.

*Excursion to the Faro ($7^1/_2$ M.; cab, see p. 310; bargain necessary as to the stay to be made). The road skirts the base of precipitous heights rising near the shore, passes the country-houses *al Ringo*, and leads to the suppressed Basilian monastery of *Salvatore dei Greci*, which was founded by Roger I. on the promontory of the harbour, but transferred hither in 1540. The view of Calabria becomes more striking as the strait narrows. We next pass the fishing-village of *Pace* and through the colonnade of the church of *La Grotta*, which is said to occupy the site of a temple of Diana. The two salt-lakes of *Pantani* are connected with the sea by open channels. A famous temple of Neptune once stood here.

The fishing-village of **Faro** *(Trattoria Peloro)*, situated on the promontory which forms the N.E. angle of the island of Sicily *(Promontorium Pelorum)*, sprang up at the beginning of the present century, when the English constructed intrenchments here in order to prevent the French under Murat from crossing to the Sicilian coast. On the extremity of the promontory, $^1/_2$ M. from the village, rises the *Lighthouse*, which should be ascended for the sake of the view (custodian not always on the spot; enquiry to be made in the village). This is the narrowest part of the Strait of Messina (3600 yds.). On a rock opposite, to the N.E., lies Scilla; to the left of it is Bagnara; then the lofty Monte S. Elia, surmounted by a small chapel. To the left below the promontory glitters Palmi, beyond which is the bay of Gioja with the Capo Vaticano stretching far out to the W. To the N. and N.W. are the Lipari Islands and the open sea.

Charybdis, according to the legend of the Greek mariners, lay opposite to Scylla, whence the well-known proverb; but the name is now believed to have been applied to the strong currents (rema, ῥεῦμα) which sweep round this coast on a change of tide. The principal of these are off the village of Faro and near the small lighthouse at the extremity of the 'sickle' of Messina. The latter current is called the *Garofalo* (carnation) owing to its circular form. Into this species of whirlpool the diver Cola Pesce of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads.

An Excursion from Messina to Scilla takes 6-7 hours. The direct distance by sea is 11 M., and the passage occupies $1^1/_2$-$2^1/_2$ hrs. according to the state of the wind and tide. The castle of Scilla is worthy of a visit (see p. 212).

A *Trip to Reggio (p. 220) is strongly recommended, especially in the morning, when the Sicilian mountains and the majestic Ætna are lighted by the sun. Besides the large steam-packets, which touch at Reggio almost daily, local steamers ply twice daily, at 6.15 a. m. and 2 p. m.; single ticket, 1st cl. 3, 2nd cl. 2 fr.; embarcation 10 c. (large steamers 50 c.). — *Monte Elia*, see p. 211; *Aspromonte* see p. 221.

The Telegrafo (p. 309), reached by carriage in 2 hrs. by the new provincial road (Pl. E, 1), is another fine point. Walkers or riders (donkeys, see p. 310) effect a great saving by following the paths which cut off the windings of the road. Beautiful view. — Walkers and riders should return by *S. Maria della Scala*, or *della Valle*, commonly known as **L'Abbadiazza**, the interesting ruins of a Norman nunnery. The W. portal and other parts of the church, which was richly endowed by William II. and Constance, date from the 12th century. When Peter of Arragon and the licentious Matilda Alaimo-Scaletta returned to Messina,

which had just been relieved from the siege of Charles of Anjou, he was received here by the jubilant Messinians and their brave commandant Alaimo (2nd Oct. 1282). After the plague of 1347 the nuns removed to the town, using the nunnery as a summer residence, but as this was prohibited by the Council of Trent, the edifice fell to decay, and is now a picturesque ruin with desolate surroundings.

If time permits, the traveller may proceed to the N. of the Telegrafo to *Castanea*, a beautifully situated village on the W. slope of the *Mte. Cicci* (1998 ft.), and may also ascend the latter hill itself (extensive view). The direct route to the top of Mte. Cicci ($2^1/_2$ hrs.) ascends the *Torrente di Paradiso*, which crosses the Faro road and falls into the sea $2^1/_2$ M. to the N. of Messina. The whole of this range of hills commands admirable views in both directions: N. as far as Milazzo and the Lipari Islands, and E. over the strait and Calabria.

36. The Lipari Islands.

Comp. the Map of Sicily.

A steamer starts from Messina on Tuesdays and Saturdays at midnight, arriving at Lipari at 6 o'cl. on the following morning, and returning from Lipari at noon. The time that elapses between two steamers is thus $3^1/_2$ or $4^1/_2$ days, which suffice for a visit to the islands of Lipari, Volcano, and Stromboli. The only inn in Lipari is the *Locanda Caravello*; in the other islands accommodation must be obtained at private houses. A visit to the Lipari Islands (costing about 60 fr.; to Stromboli 50 fr. more) is extremely interesting to the naturalist, as well as to the admirer of scenery, and, irrespective of the varied historical associations and legendary lore connected with them, will be remembered by the traveller as one of the most pleasing parts of his Italian tour.

The **Lipari Islands** (*Æoliae*, *Liparaeae*, *Vulcaniae*, *Hephaestiades*), which are of volcanic origin, consist of seven islands and ten islets, variously named by the ancients. At an early period they supplied abundant food for the poetic fancy of the Greeks, whose legends made these islands the abode of Æolus, ruler of the winds. Ulysses (Odyss. x.) is said to have visited Æolus in the course of his wanderings. In B.C. 579, as the number of the inhabitants had become greatly reduced, Pentathlus, a Heraclides, established on the island a colony of Cnidians and Rhodians, who had been unable to maintain themselves in the S.W. angle of Sicily. The new settlers cultivated the soil in common, and defended themselves bravely against the attacks of the Etruscan pirates.

Lipara, which enjoyed the friendship of Syracuse, was plundered by the Athenians. The islands afterwards suffered from the incursions of the Carthaginians. In 260 the Roman admiral Cnæus Cornelius Scipio was surrounded in the harbour of Lipara and taken prisoner by the Carthaginians. The Romans sent a colony thither, but in Cicero's time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which must have occurred in B.C. 204, when the island of *Volcanello* was upheaved from beneath the sea. In the year B.C. 126 eruptions under water were also observed here, destroying vast numbers of fish. In the middle ages the Saracens took possession of the islands, but were expelled thence by the Normans in the 11th cent., and the Lipari group now became united with Sicily. During the wars of the 14th cent. between the Sicilian kings and the Anjous of Naples, the islands changed hands according to the varying fortunes of the respective belligerents. Alphonso the Generous annexed them to Naples, but Ferdinand the Catholic united them finally with Sicily. In 1544 they were plundered by Haireddin Barbarossa, and in 1783 suffered greatly from the earthquake.

Lipari, called *Meligunis* in the most ancient times, the largest and most productive of the islands, is about $10^1/_2$ sq. M.

in area. The ancient town of the same name (Λίπαρα probably signifies 'the fertile') lay on an isolated rock on the E. coast of the island, where the fort is now situated, around which the fertile slopes of cultivated land rise in the form of an amphitheatre towards *Sant' Angelo*, the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (754 ft.) on the N. and *M. di Guardia* (1214 ft.) on the S. In the centre of the plain, between the fort and the ascent towards S. Angelo, on the site of the new episcopal palace, were once situated extensive ancient *Baths*, partially excavated at the beginning of the present century, but again filled up by the Bishop Todaro, in order that they might not attract visitors. In this vicinity was situated the *Necropolis*, where Greek tombs are still found, bearing inscriptions on the basaltic tuff-stone, some of which are preserved in the seminary. The whole area is now called *Diana*, from a temple to that goddess which once stood here. The best collection of Liparian antiquities is now in the possession of the heirs of Baron Mandralisca at Cefalù (p. 306). M. Torremuzza enumerates twenty-three different coins of Lipari. Population of the whole island 12,800. A bishop, with thirty-two canons, has since 1400 presided over the diocese, which was formerly united with Patti. The secular administration is conducted by a delegate, subordinate to the prefect of Messina. The town, erected around the fort, is of modern origin. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* and church of *Addolorata* contain pictures by Alibrandi (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. Most of the private dwellings within the castle are now hired by government for the accommodation of several hundred manutengoli (accomplices) of brigands who are confined there. The *Marina Lunga*, N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamboats, contiguous to the church of *Anima del Purgatorio*, which abuts on the sea, are situated the warehouses of the merchants who export the products of the island: pumice-stone, currants (passoline) grown on reed-trellises, sulphur, Malmsey wine, excellent figs, etc. Oranges do not thrive on account of the scarcity of water. For domestic purposes the rain is collected on the flat roofs.

The tour of the island occupies 6-8 hrs. (donkey and attendant 6 fr.). We ride first to the hot springs of *San Calogero* (6 M.), in a desolate valley opening towards the W. side of the island, which issue with such force that they were formerly used to turn a mill. Temperature about 126° Fahr. Bath-house about to be erected. We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus Siculus, where, with the aid of the guide, we may succeed in finding

some of the interesting fossils which abound here (leaves, wood in lava, etc.). *Monte Sant'Angelo* (1952 ft.) may next be ascended. The extinct volcano, now overgrown with grass and broom, affords the best survey of the town below, and the entire group of islands, of which the spectator is nearly in the centre. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1978 ft.), and traversing the *Campo Bianco*, where pumice-stone is extensively excavated, being brought to the surface by shafts, and dragged down to the coast (Baja della Pumice) by a miserable path (a walk of $^3/_4$ hr.) by men, women, and children. From this point we return to the town.

Volcano *(Thermissa, Hierâ, Vulcania, Therasia)*, with its constantly smoking crater (Sicil. *La Fossa*), is entirely uncultivated (area $8^1/_2$ sq. M.). A narrow isthmus connects it with the smaller island of *Volcanello*, which according to Orosius (iv. 20), was suddenly upheaved about the year B.C. 204, and has since retained its original form. In order to visit the great crater, we proceed by boat with two rowers (4-6 fr.) from Lipari in 1 hr. to the *Porto di Levante*, the bay which separates Volcano from Volcanello, and disembark near the sulphur-works of the Neapolitan family of Nunziante. A good footpath (where the peculiar hollow reverberation produced by a heavy footstep should be observed) leads in 40 min. to the summit of the volcano, into which the traveller may descend, especially during the prevalence of the Sirocco, when, like Stromboli, it emits less smoke. The greatest diameter of the crater is upwards of 550 yds. The precipitous walls on the E., S., and W. are covered with yellow incrustations of sulphur, and flames issue perpetually from a fissure in the S.E. corner, being, however, more distinctly visible by night. A visit to the borax chambers excavated in the crater by an enterprising Englishman is interesting. After descending, the traveller should visit a boiling-hot sulphur-spring, which issues at the *Porto di Ponente*, a few paces from the shore, and then return to Lipari. (Provisions should be brought from Lipari, as nothing can be procured from the workmen of the manufactory, who live in caves, and subsist on bread and ricotta or goats' cheese, here called frutte di mandra.)

Isola Salina (*Didyme*, i.e. twins; Arabic *Geziret Dindima;* area $10^1/_6$ sq. M.) consists of the cones of two extinct volcanoes, *Monte Vergine* (2821 ft.) to the N., and *Monte Salvatore* (3156 ft.), or *Malaspina*, to the S.; whence the Greek name. The island is extremely fertile, and the almost exclusive source of the famous Malmsey wine. It may be visited from Lipari on the same day as Volcano. Its four villages contain 4900 inhabitants.

Filicuri (*Phœnicusa*, Arabic *Geziret Ficuda*), 9 M. to the W. of Salina, was anciently clothed with palms, whence its Greek name, but is now almost entirely uncultivated.

Alicuri, 9½ M. to the W. of Filicuri, called *Ericusa* by the ancients, because uncultivated and clothed with furze only, is inhabited by 500 shepherds and fishermen. Circumference 6½ M. No tolerable landing-place.

To the N.E. of Lipari is situated a small group of islands, which possibly formed a single island, prior to a remarkable eruption recorded by Orosius and Pliny, which took place here, B.C. 126. The largest of these is **Panaria** (*Hicesia*), 7½ M. from Lipari, and almost entirely uncultivated. The ancients did not reckon this as one of the seven Æolian islands, but regarded the small island of *Lisca Bianca*, or *Euonymus*, as one of the number. Highest point 1381 ft. — The island of *Basiluzzo* contains a few relics of antiquity.

Stromboli, 22 M. to the N.N.E. of Lipari, named *Strongyle* owing to its circular form, was regarded by the ancients as the seat of Æolus, the god of the winds, for which Pliny gives the somewhat unsatisfactory reason, that the weather could be foretold three days in advance from the smoke of the volcano. It is usually stated that Volcano and Stromboli smoke most copiously during the Sirocco, but the islanders contradict this, and maintain that the smoke is densest during the 'Ponente', or W. wind. In the middle ages Charles Martel was believed to have been banished to Stromboli. Returning crusaders professed distinctly to have heard the lamentations of tortured souls in purgatory, to which this was said to be the entrance, imploring the intercession of the monks of Clugny for their deliverance. It was this that induced Odilo of Clugny (d. 1018) to institute the festival of All Souls' Day.

The cone of Stromboli (3022 ft.) is one of the few volcanoes which are in a constant state of activity. The crater lies to the N. of the highest peak of the island, and at regular intervals ejects showers of stones, almost all of which again fall within the crater. The traveller may therefore approach the brink and survey the interior without danger.

37. From Messina to Catania. Taormina.

59½ M. Railway. Four trains daily in 3 hrs., fares 10 fr. 75, 7 fr. 55, 5 fr. 40 c.; to Giardini (Taormina) in 1¾ hr., fares 5 fr. 45, 3 fr. 80, 2 fr. 75 c.; to Letojanni (see below), 4 fr. 75, 3 fr. 35, 2 fr. 40 c. — A Steamboat also runs four or five times weekly from Messina to Catania (Tues., Thurs., Frid., and Sat.).

Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon-train, alight at Giardini, and ascend at once to Taormina in order thence to see the sunset, and next morning the sunrise. (The midday lights are less favourable.) Then by the early train to Catania. If possible, however, two or three days should be devoted to Taormina, which is one of the most beautiful spots in Sicily. Those who intend returning to Messina should

select the interesting route by Letojanni. On quitting the station at Messina travellers are subjected to lenient custom-house formalities.

The railway skirts the coast, penetrating the promontories by means of fourteen tunnels, crossing many fiumare, or torrents, the beds of which are generally dry, and affording fine views on both sides. Soon after leaving Messina we observe the new Campo Santo on the hill to the right, with its conspicuous white Gothic church. 4 M. *Tremestieri*, 7 M. *Galati*, 10 M. *Giampilieri*. On an abrupt eminence, inland, is situated the extensive monastery of *S. Placido*, to which a pleasant excursion may be made.

11 M. *Scaletta*, the residence of the Ruffo family, Princes of Scaletta. The picturesque castle rises on the right as we approach the station. 15 M. *Alì*, with sulphur-baths. Beyond it *Roccalumera* is seen on the hill to the right. The train crosses several broad fiumare. 17 M. *Nizza di Sicilia (S. Ferdinando)*, with a ruined castle of Prince Alcontres. In the woods of the *Fiume di Nisi* Henry VI. met his death. $20^1/_2$ M. *S. Teresa*. Several more broad torrent-beds are crossed. Farther on, to the left, is the beautiful *Capo S. Alessio*, with a deserted fort. On the hill to the right lies the town of *Forza*. Beyond the tunnel (Traforo di S. Alessio) which penetrates the cape, a view is obtained of the promontory of Taormina with the ruins of the theatre. Here are the Tauromenitanian passes of the ancients, and the frontier between the territories of Messana and Naxos.

26 M. *Letojanni*.

Taormina ($1-1^1/_4$ hr.; donkey 2 fr.) may be reached hence by a beautiful route, which, however, is better suited for the descent. We follow the high-road for 1 M., and then diverge by a footpath to the right to the marble-quarries. A boy had perhaps better be taken as a guide, though not absolutely necessary.

30 M. **Giardini,** an insignificant place, often visited by fever, is the station for Taormina. From the bay here Garibaldi crossed to Calabria in the autumn of 1860.

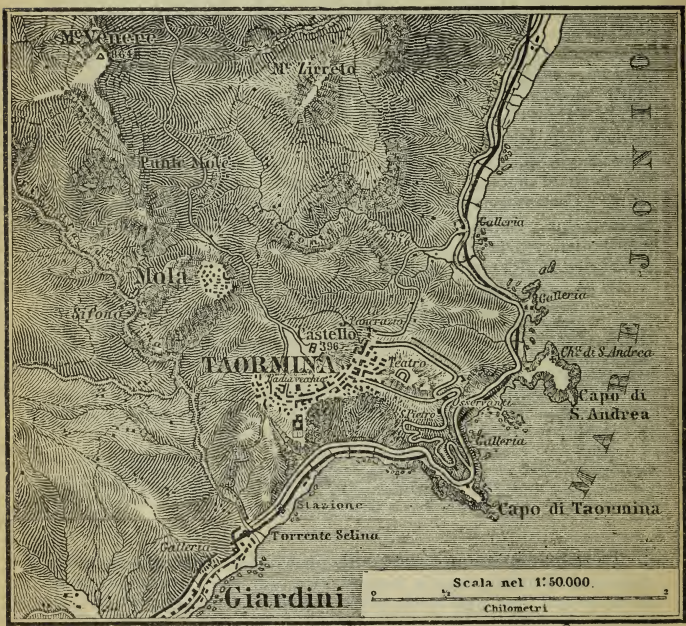
Boating Excursions from Giardini are exceedingly enjoyable in favourable weather. The lofty and rugged cliffs of the coast are honeycombed with grottoes. Bargaining with the boatmen necessary; 1 fr. per hr., or $1^1/_2$ fr. for a party, is a reasonable charge.

Taormina lies on an abrupt hill about 385 ft. above the railway-station of Giardini, and is reached by a new carriage-road, as well as by several foot and bridle-paths. The road diverges to the left from the Messina road, near the Capo di Taormina, about $1^1/_4$ M. to the E. of the station, and ascends in long windings for nearly 2 M. About halfway to the Capo di Taormina a steep footpath diverges to the left, while the bridle-path commonly used ascends a few hundred paces to the S.W. of the station, following the bed of the *Torrente Selina* part of the way (reaching the town in 30-40 min.). Porter to carry small articles of luggage $^3/_4$-1 fr.; donkey $1-1^1/_2$ fr.; carriage for one person 3-4 fr., for several per-

sons about 6 fr. (most travellers will leave their heavier luggage at the station).

Taormīna. — *Bella Veduta, with beautiful view, R. 2½-5, B. and déj. 2-3, table d'hôte 5, A. and L. ¾ fr., carriage to meet the train; *Locanda Timeo, an old-established inn, R., L., and A. from 2, B. 2½, D. 3¼, pension 6 fr., with the dépendance, *Villa Teatro*, below the theatre, commanding a fine view (restaurant); Hôtel Victoria, Corso Umberto, R. 1, L. and A. ½, pension 4 fr., with trattoria adjoining; Albergo di Francia.

Taormina, the ancient *Tauromenium*, a town with 3000 inhab., consisting of a long street with several diverging lanes, is most beautifully situated, and is commanded by the ruins of a *Castle*



perched on a rocky height (1299 ft. above the sea-level). Above the latter rises the hill of Mola (2083 ft.), and farther distant is the *Monte Venere* (2897 ft.).

The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of Naxos by Dionysius in B.C. 403, was founded by the Siculi (396), to whom Dionysius granted the necessary land. They, however, soon renounced their allegiance to him and joined the Carthaginians, and

in 394 Dionysius besieged their town in vain. In 392, however, he succeeded in capturing it, and garrisoned it with mercenaries. In 358 Andromachus, father of the historian Timæus who was born here, transferred the remainder of the population of Naxos to Tauromenium(comp. p. 325). Timoleon, who landed on the rocks below the town, was warmly supported by the inhabitants, but after his death dissensions arose. The town then joined the Carthaginians against Agathocles, for which it was afterwards chastised by the tyrant. After his death the town came into the power of Tyndarion, who invited Pyrrhus to Sicily and induced him to land near Tauromenium (278). When the Romans concluded a peace with Hiero II. of Syracuse, the town came into their possession and enjoyed a long period of tranquillity. A number of the slaves established themselves here during the First Servile War, and offered a long and obstinate resistance. As the town, being an ally of Rome, had declared in favour of Sextus Pompeius and thus occasioned great embarrassment to Octavian, it afterwards experienced the effects of his wrath, and was peopled by a new colony. In the time of Strabo it was a place of considerable importance. Its strong position long enabled the inhabitants to ward off the attacks of the Saracens, who in 869 besieged it unsuccessfully. But on 1st Aug., 902, it was taken by the bloodthirsty Ibrahim-ibn-Ahmed, after the garrison had sallied forth and been defeated on the coast. Mola, too, was captured by the Moors, the whole population massacred, and the town burned. The adherents of the Bishop Procopius, whose heart the savage Ibrahim proposed to devour, were strangled and burned on his corpse. The town, however, recovered from this cruel blow, and Hassan, the first Emir, was obliged to besiege and capture it anew in 962. He then introduced a colony of Mussulmans, and named the town Moezzia. In 1078 it was taken by the Normans, under whose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. Battles were subsequently fought here on two different occasions. In 1676 the French took possession of Taormina and Mola, but on 17th Dec., 1677, a party of forty brave soldiers caused themselves to be hoisted to the summit of the rocks of Mola by means of ropes (at the point where the path from Taormina skirts the base of the cliff), and succeeded in surprising and overpowering the garrison. Again, on 2nd April, 1849, the Neapolitans under Filangieri, 'Duke of Taormina', gained possession of the town, which was defended for a few days only by a small body of troops under Santa Rosalia.

At the Porta di Catania, the W. entrance of the town, is the interesting *Palazzo of the Duca di S. Stefano*, with vaulted baths, borne by granite columns, dating from the 14th century. Near it is the *Badia*, a picturesque Gothic building. Ascending the main street (Corso Principe Umberto) nearly to the other end of the town, we reach the Largo del Foro, where the *Palazzo Corvaja*, a handsome mediæval edifice, is situated on the left. Opposite to this building the Strada di Giovanni, to the right, continued by the Salita del Teatro, leads to the celebrated theatre, which is by far the most interesting sight of Taormina.

The *Theatre is situated 420 ft. above the sea-level, on a height to the E. of the town.

Francesco Strazzeri, the custodian, is on the spot the whole day (1 fr.). If the visitor desires to see the sunrise from this point he should give the custodian notice beforehand, in order that the door may be left open for him. — The custodian shows a small *Museum* containing a torso of Bacchus, a head of Apollo from the theatre, inscriptions, mosaics, sarcophagi, and architectural fragments. — *Restaurant* in the *Villa Teatro*, see p. 322.

The theatre is of Greek origin, but was remodelled during

the Roman period. According to an inscription on the road-side, it was destroyed by the Saracens, while in reality it owes its ruin to the Duca di S. Stefano, who employed its marble ornaments in decorating his palace. In 1748 it was partially restored. It is hewn in the rock in a semicircular form, and is bounded at the upper end and on two sides only by Roman masonry. The greatest diameter is 357 ft., that of the orchestra about 126 ft. The stage, next to that of Aspendus in Pamphylia, is the best-preserved in existence. In the posterior wall are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The stage itself is narrow, as in Greek theatres, where the orchestra occupied the greater space. The exact position of the 'thymela' (or raised platform for the choir) cannot now be determined. Beneath the stage is situated a vaulted channel for water. The precise object of the apertures in the proscenium is unknown, but they were probably connected with the machinery of the theatre. Festal processions advanced to the stage from the vaulted halls on each side. The adjoining smaller apartments were probably used as dressing-rooms. The seats for spectators were divided into nine *cunei*. The thirty-four niches on the upper *praecinctiones* were perhaps occupied by sounding-boards. Corresponding with the remains of the forty-five columns are forty-five pilasters along the central wall. The building has been constructed with such acoustic success, that every word spoken on the stage is distinctly audible at the farther extremity.

The **View from the hill on which the theatre stands is one of the most beautiful in Italy. We first take up our position on the steps in front of the custodian's hut on the top. On the right, immediately below us, lies the well-preserved theatre, and to the left rises the gigantic pyramid of Ætna. To the left in the foreground, in the valley of the Alcantara, are the mountains of Castiglione, and then the hills and rocky peaks beyond the theatre: from left to right we first observe La Maestra, S. Maria della Rocca (the hermitage), the castle of Taormina, and beyond it the overhanging hill of Mola and the still higher Monte Venere or Venerella; at the point where the latter slopes down towards the N. is seen the rocky peak of Lapa, and then, nearer us, to the left, beyond the fiumara, the precipitous M. Zirreto with its marble quarries. The view is even more beautiful in the morning, when the sun rises above Calabria or from the sea, imparts a rosy hue to the snowy peak of Mt. Ætna, and then gilds the rocky heights beyond the theatre. Those who make a prolonged stay at Taormina will have an opportunity of observing some marvellous effects of light and shade.

Adjoining the piazza by the N. entrance to the town is a so-called Roman *Naumachia*, probably once a bath-establishment. The remains are in the Giardino del Capitolo (entered from the Strada

Naumachia). Of five Roman reservoirs one only (Lo Stagnone), under the castle-hill, is in good preservation.

The following walk is recommended. Through the Porta di Messina to the church of *S. Pancrazio*, the cella of a Greek temple (prostylos), which was once supposed to be that of Apollo Archegetes. Then follow the road, passing some Roman tombs (turn to the right after 5 min.), to the church of *S. Pietro e Paolo*, near which there is an extensive necropolis. The stairs adjoining the church lead to the Exconvento of the Frati Osservanti, from which the town is regained by a footpath.

Another beautiful walk is to *Mola* (1 hr., guide unnecessary). Within the Porta di Messina we turn to the left towards the fountain, pass to the right of it, and follow the water-conduit; then, 130 paces from the fountain, we pass to the left under the conduit and follow the road. **Mola** (osteria by the Matrichiesa), which lies 2080 ft. above the sea-level, commands an imposing view, the finest point being the ruined castle (key obtained for a trifling gratuity). In returning we follow the crest of the hill, which to the right descends to the *Fiumara della Decima* and to the left to the *Torrente di Fontana Vecchia*, and reach the back of the castle of Taormina. Under the almond-trees is the entrance to the castle, whence another admirable view is obtained. We may then descend to the S.E. by a winding path between the mountain and the hermitage *(Madonna della Rocca)*.

The castle also commands a view of the site of *Naxos*, the earliest Greek colony in Sicily, founded by Theocles in B.C. 735. It is now occupied by a lemon-plantation, situated between the influx of the Alcantara and the bay on which Giardini lies. The altar of Apollo Archagetes, the tutelary god of the colonists, on which the ambassadors of the Sicilian Greeks were wont to offer sacrifices before starting for the Hellenic festal assemblies, stood between the river and Taormina. Naxos was subjugated by Hiero I. of Syracuse in 476, but soon regained its liberty and espoused the cause of Athens, whose general Nicias wintered in the town in 415-14. It was destroyed by Dionysius in 403.

Continuation of Journey to Catania. Beyond Giardini the railway traverses the lava-streams of Ætna. On the northernmost of these stands the so-called *Castello di Schisò*, on the site of the ancient Naxos. The train crosses the *Alcántăra*, the ancient *Acesines*. *Cantara* is an Arabic word signifying a bridge. The Sicilians name the river and the bridge by which the high-road crosses it after the town of (32½ M.) *Calatabiano*, situated to the right. This district is rendered unhealthy by malaria. The lava-stream which descended by the *Fiume Freddo*, between this point and the *Ponte della Disgrazia*, prevented the Carthaginian general Himilco from proceeding direct to Syracuse after the destruction of Messana, and compelled him to march round the mountain to the N. (B.C. 396). Here, too, the road now diverges which leads to Catania by Randazzo and Adernò (see R. 38). 35½ M. *Piedimonte* (the town, p. 327, is situated 3 M. from the

railway). The train next traverses the fertile district of *Mascali* and *Giarre*, and reaches (40½ M.) *Giarre-Riposto*.

Giarre (*Locanda della Pace*, tolerable), ¾ M. from the station, is a town with 18,200 inhab., while *Riposto* (*Scrofina's* inn, tolerable) lies to the left, on the coast. Above the village of *S. Alfio*, on the slopes of Ætna, 4½ M. above Giarre, are the remains of the gigantic chestnut-tree *di Cento Cavalli*, near which several other famous old trees are still flourishing. The craters which were in activity in 1865 and the Valle del Bove may be reached from Giarre in 5 hrs.; the guides are under the control of the Catania Alpine Club (comp. R. 39).

46 M. *Mangano*. The train crosses several lava-beds. Fine view of Ætna and the sea. Four tunnels.

50½ M. **Acireale**, Sicil. *Jaci* (**Grand' Albergo dei Bagni*, a large new hotel, with view of the sea and Ætna, and pleasant grounds, R. & A. 4, B. 1⅓, D. 5, pens. 8-15 fr.), a wealthy country-town with 24,000 (with the surrounding villages 37,500) inhab., has been almost entirely re-erected since the earthquake of 1693, and stands on several different lava-streams, 560 ft. above the sea. The climate here is considered so healthy, and the accommodation for patients is so much better, that the place is often preferred to Catania for a prolonged stay. A large *Bath-house* called the *Terme di S. Venere* (mineral bath 2 fr., vapour bath 2½ fr.), has recently been erected for patients using the tepid mineral springs, which are impregnated with sulphur. The garden of this establishment, and the *Villa Belvedere* at the N. end of the town, 1 M. from the station, command admirable views of Mt. Ætna and the coast. *Baron Pasquale Pennisi* possesses an admirable collection of Sicilian coins, which, however, is not shown without a special introduction. The environs are replete with geological interest. Pleasant walks or drives may be taken to the villages of *Valverde*, *Viagrande*, *Tre Castagni*, and *Blandano*, on the slopes of Mt. Ætna, surrounded with luxuriant vegetation (comp. the Map, p. 334). The myth of Acis, Galatea, and the giant Polyphemus, narrated by Theocritus and Ovid (Metamorph. xiii) is associated with this locality. A precipitous path *(la Scalazza)* descends to the mouth of the *Acis*. — Pleasant excursion by *S. Antonio* and *Tre Castagni* to Nicolosi (p. 339); one-horse carr. 15 fr. (2¾ hrs.; back in 2 hrs.). A trip by boat along the coast to the Cyclopean Islands is also enjoyable (see below).

The train approaches the sea. Near Aci Castello, we perceive on the left the seven *Scogli de' Ciclopi*, or *Faraglioni*, the rocks which the blinded Polyphemus hurled after the crafty Ulysses. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 200 ft. in height and 2000 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone

containing numerous fossil shells. The coast here is lofty, and has risen 40 ft. within the historical period. Near these cliffs Mago, although cut off from the land-army under Himilco, defeated the Syracusan fleet under Leptines in 396.

55½ M. *Aci Castello*, with a picturesque ruined castle, in which the adherents of Roger Loria defended themselves in 1297 against Frederick II. and Artale Aragona. The train then skirts the bay of *L'Ongnina*, which is supposed to be identical with the *Portus Ulyssis* described by Virgil (Æn. iii. 570), and filled by a lava-stream in the 15th cent. On the right we at length perceive —

59½ M. **Catania**, see p. 330.

38. From Taormina to Catania round the W. side of Mt. Ætna.

Comp. the Map, p. 332.

The distance is about 60 M., which may accomplished by carriage in two days, though three days may well be devoted to this delightful tour. The charge for a carriage-and-pair is about 25 fr. daily, with 25 fr. more for the return-journey. A single traveller may avail himself of the Corriera Postale, which starts at 8 a.m. from *Piedimonte*, the second railway-station to the S. of Giardini (p. 325), reaching *Randazzo* at 2.45 p.m., *Bronte* at 4.30 p.m., and *Adernò* at 7 p.m. — Another corriera leaves Adernò next morning at 7.10 a.m., arriving at *Paternò* at 10.35 p.m. and *Catania* at 3 a.m. — A Diligenza also runs twice daily from Adernò to Catania. The inns are so poor that it is as well to be provided with food.

This route is especially recommended to those who wish to visit the scene of the Ætna eruption of 1879. *Randazzo* is the chief place for guides for that purpose, but guides may also be obtained at *Bronte* and *Biancavilla* (comp. p. 335). — The distances in the following description are reckoned from Giardini.

Giardini, at the foot of the hill of *Taormina*, see p. 321. — The route at first follows the Catania road to (3 M.) *Calatabiano* (p. 325) and the river *Alcantara*. It then crosses the *Fiume Menessale* and diverges from the coast-road, following the old military road from Messina to Palermo, which was traversed by Himilco in B.C. 396, by Timoleon in B.C. 344, and by Charles V. in A.D. 1534. 7½ M. *Piedimonte*, 3 M. from the station of that name (p. 325), whence the Corriera starts. 10½ M. *Linguaglossa*. To the right of the latter is *Castiglione*, which yields the best Sicilian hazel-nuts. The road to Randazzo intersects extensive nut-plantations. A little beyond Linguaglossa we obtain a more uninterrupted view of the valley of the Alcantara and the chain of the lofty *Nebrode*, at the point where the mountains of Castiglione are lost to view. Near the hamlet of *Malvagna*, on the left bank of the Alcantara, stands a small Byzantine church, the only one in Sicily which has survived the Saracenic period, an interesting object to architects. In the vicinity probably lay the town of *Tissa* mentioned by Cicero. The neighbouring village of *Mojo*, a little to the S., lies near the northernmost crater of the Ætna region. We now traverse part of the lava ejected by Mt. Ætna in 1879 (guides at

Randazzo, comp. p. 335). The lava advanced nearly as far as the Alcantara, and threatened to overwhelm the village of Mojo, the inhabitants of which sought to appease the wrath of nature by a religious procession bearing the statue of St. Anthony, their patron saint.

22 M. **Randazzo** (2536 ft.; *Locanda di Jocolo*, indifferent), with 8500 inhab., a town of very mediæval appearance, founded by a Lombard colony, was surnamed *Etnea* by the Emp. Frederick II., being the nearest town to the crater of the volcano, and yet having escaped destruction. In the middle ages it was called 'the populous'.

The church of *S. Maria*, on the right side of the street, dates from the 13th cent. (choir), the lateral walls from the 14th; the campanile has been added to the original tower during the present century. An inscription mentions Petrus Tignoso as the first architect. The houses present many interesting specimens of mediæval architecture, such as the *Palazzo Finochiaro* with an inscription in barbarous Latin, the mansion of *Barone Fesauli*, and the *Town Hall* in which Charles V. once spent a night. From the old *Ducal Palace*, now a prison, still protrude the spikes on which the heads of criminals were exposed. A handsome mediæval vaulted passage leads from the main street to the church of *S. Niccolò*, which is constructed of alternate courses of black and white stone.

The road to Bronte still ascends, at first through a forest of oaks with ivy-clad trunks, and the vegetation here assumes quite a northern character. Before the path to the small town of *Maletto* diverges, we reach the culminating point between the Alcantara and Simeto (3812 ft.). The torrents in spring form the small lake *Gurrita* in the valley to the right, the exhalations from which poison the atmosphere in summer.

To the right, in a valley below Maletto, lies the suppressed Benedictine monastery of *Maniacium*. Here in the spring of 1040 the Greek general Maniaces, aided by Norwegians (commanded by Harald Hardradr, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte (a town which is said to derive its name from βροντάν, to thunder). The steward (Mr. S. Grisley, an introduction to whom is desirable) of General Viscount Bridport, the present proprietor, resides at Maniace, where the handsome vaulted gateways are objects of interest. The present rental of the estates is about 75,000 fr. per annum.

The high mountain-ranges to the right, which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls Ætna, to the left, invest the scenery with an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

30 M. **Bronte** (2605 ft.; *Locanda dei Fratelli Cesare; Loc. del Real Collegio;* both tolerable), with 15,300 inhab., has been erected since the time of Charles V. — The road thence to Adernò traverses

barren beds of lava, crossing the stream of 1843 (2 M. from Bronte), and those of 1727, 1763, 1603, 1787, and 1610. The craters visible before us are (reckoned from the summit of Ætna downwards towards the W.) the *Monti Lepre*, *Rovolo*, and *Minardo*. The communes of Adernò and Bronte possess a beautiful forest here, the boundary of which is formed by Mte. Minardo. The highest mountain to the right, towards the N., is *Monte Cuttò;* the *Serra della Spina* belongs to the Nelson estate. The *Foresta di Traina* is also called *Monte Cunano.*

40 M. **Adernò** *(Locanda di Sicilia*, tolerable; *Loc. di Roma)*, a wealthy town with 15,700 inhabitants. In the Piazza rises the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is very dilapidated. In the chapel are seen remains of frescoes representing Adelasia, grand-daughter of Roger I., taking the veil. The monastery of S. Lucia, nearly opposite, was founded by Roger in 1157. In ancient times the Sikelian city of *Hadranum* stood here, celebrated on account of its temple of Hadranos, which was guarded by 1000 dogs. Fragments of this structure, perhaps of the cella, are shown in the garden of Salvatore Palermo at a place called *Cartellemi*, on the right, outside the town. This was the headquarters of Timoleon after he had defeated Hicetas of Syracuse in the vicinity. In the valley of the Simeto, to the W. of Adernò, $^1/_2$ M. from the bridge over the river, are the remains of a Roman aqueduct *(Ponte Carcacci).* — The road descends from Adernò to the town of —

42 M. *Biancavilla*, with 13,200 inhab., some of whom are of Albanian origin.

44 M. *S. Maria di Licodia.* The town of *Ætna* is said to have lain in this neighbourhood. Between Licodia and Paternò, on the right, 1 M. below Licodia, is the beginning of the Roman aqueduct to Catania.

45 M. **Paternò** (*Locanda di Sicilia*, tolerable; *Albergo della Fenice*, clean), on the site of the Sikelian town of *Hybla Minor*, now contains 16,800 inhab., chiefly of the lower classes, the landed proprietors having retired to Catania to escape the malaria which prevails here. The square tower of the castle, erected above the town by Roger I. in 1073, is used as a prison. Around this stronghold on the hill was situated the mediæval town, where now the Matrice and two monasteries alone stand (fine views of the valley).

Hybla became completely Hellenised at so early a period that it was the only Sikelian town which did not participate in the insurrection against the Greeks in 450 under Ducetius. In 415 the territory of the town was devastated by the Athenians. The ancient road between Catania and Centuripæ passed by Hybla. Two arches of the bridge over the Simeto are still standing. Ætna was ascended from this point in ancient times. In the *Contrada di Bella Cortina*, in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotta del Fracasso*, through which an impetuous subterranean stream flows. To

the N.E. of Paternò, on the slopes of Ætna, lies the town of *Belpasso* (7600 inhab.), destroyed by an eruption in 1669, and subsequently re-erected on a new site *(Mezzocampo)*. The air here was found to be unhealthy, in consequence of which the inhabitants quitted the place and rebuilt their town on its original site, where it now stands. By making a circuit round the *Monti Rossi*, the traveller may from this point reach *Nicolosi* (p. 339), whence Ætna is most conveniently ascended.

At *Salinella*, near Paternò, is a kind of mud-volcano, the last eruption of which took place in 1878-9.

Before the descent is made to Misterbianco, the last town before Catania, a road diverges to the right to the town of *Motta Santa Anastasia* (p. 298). From Motta the high-road may be regained near Misterbianco by traversing the valley to the right. To the left before reaching the main road, near *Erbe Bianche*, we observe the fragments of a Roman building, and a few hundred feet farther the remains of baths, called *Damusi*.

56 M. *Misterbianco*, a town with 6600 inhab., was destroyed in 1669. To the right rises the *Montecardillo*, the S.E. crater of the Ætna group, overlooking the plain. Crossing the lava-stream of 1669, we now enter —

60 M. *Catania* by the *Porta del Fortino*.

39. Catania.

Arrival. *By Railway.* The station lies to the N.E. of the town (Pl. F, 3); omnibuses from the two principal hotels 1 fr.; cab with one horse, including luggage, 70 c., with two horses 1 fr. 20; after Ave Maria 80 c. or 1 fr. 80 c.; after midnight double fares. — *By Steamer.* Landing (or embarcation) ½ fr., with luggage 1 fr. each person. The luggage of travellers arriving from the free harbour of Messina is slightly examined.

Hotels. *Grand' Albergo di Catania, near the station, R. 3½-4, B. 1½, D. 5, L. and A. 2 fr., pension 10 fr. and upwards. Hôtel Central, in the Strada Stesicorea, opposite the University, in the middle of the town, R. 2½, D. 4½, L. and A. 1 fr. — Unpretending second-class inns: Vittoria, with trattoria, in the Piazza del Duomo; Orient, Rome, Malta, etc., R. 1½-2 fr. — *Furnished Apartments* are advertised in many streets.

Trattorie. *Villa Nuova*, to the right in the passage from the Piazza del Duomo to the Marina (half-bottle of Vino Bosco 25 c., Terraforte 30 c., Bianco 50 c.); *Perricone*, Strada Lincoln 245; *Trattoria Genovese*, Vico Curio, near the church of the Minorites, well spoken of. — **Café di Sicilia*, Piazza del Duomo. — Bear at the *Trattoria di Fil. Cornigliano*, Str. Condurso 19 (diverging from the Corso Vitt. Emanuele) and at the *Fabbrica di Birra e Gazzose*, Str. Lincoln 249.

Reading Room, with Italian and a few French newspapers, Palazzo della Prefettura, Str. Stesicorea, on the left when approached from the university; strangers admitted gratis.

Post Office behind the Pal. S. Giuliano, near the piazza of the university (no longer on the spot marked in the Plan). — *Telegraph Office*, Piazza del Duomo.

Bank: Banca di Depositi e Sconti.

Railway to *Messina*, four trains daily; to *Syracuse* two; to *Canicattì* (Palermo, Girgenti) three. — **Diligence** twice daily to *Paternò* and *Adernò*, starting from the 'Rilievo', a side-street of the Str. Garibaldi; a Vettura Corriera also runs to these places daily at 2 p.m.; another from *Valsavoia* station to *Caltagirone* (p. 298) daily at 8 a.m. — **Steamboat** four times a week to Messina; once a week (Mondays) to Syracuse and Malta.

The *Silk Stuffs of Catania* are good and durable.

Climate and Health. The influence of the snow-fields of Mt. Ætna

make the winter temperature at Catania lower than at Palermo, but the summer-heat is on the other hand much greater, so that the mean annual temperature of Catania is 9° Fahr. higher than that of Palermo. The N.E. wind is often very cold in winter. The destruction of the forests on Mt. Ætna tends also to make the climate more variable. The drinking-water is generally good; the mineral water of Paternò is also extensively used. — Catania used to suffer terribly from the cholera, but recently the sanitary condition of the town has been excellent. As a winter resort of invalids Catania somewhat resembles Palermo, but there is a great lack of walks and of gardens for sitting in the open air.

The town is not attractive to tourists. Most of the antiquities are uninteresting, and the extensive theatre is so deeply buried in the lava that it is completely eclipsed by the noble similar structures at Taormina and Syracuse. The mediæval buildings of Catania are also unimportant. The chief attraction is the survey of Ætna, the finest points of view being the Benedictine monastery and the Villa Bellini. (Those who do not ascend Mt. Ætna should at least make an excursion to the Monti Rossi, p. 339.) — The festivals of *St. Agatha*, the tutelary saint of the town, are celebrated with great pomp on 3rd-5th Feb. and 18th-21st Aug., vying in splendour with those of St. Rosalia at Palermo.

Catania, which after Palermo is the most populous city in the island (83,500 inhab.; or with the suburbs 90,168, *i.e.* less than Messina), is the seat of a bishop, an appeal court, and a university, founded in 1445. It is situated about the middle of the E. coast of Sicily, on a bay of the Ionian Sea. The harbour is indifferent, but is at present being enlarged. The town carries on a brisk trade in sulphur, cotton, wine, grain, linseed, almonds, and the other products of this rich and extremely fertile district. The *Accademia Gioenia di Scienze Naturali*, founded in 1823, has taken a prominent part in promoting the scientific investigation of the natural features and products of Sicily. The wealth of the citizens, and especially of the landed nobility resident in the town, is proved by their perseverance, notwithstanding the disasters caused by numerous earthquakes, in rebuilding their spacious palaces, and by the general appearance of the town, which is in many respects the cleanest and pleasantest in Sicily.

Catana, founded by Chalcidians about 729, five years after they had founded Naxos, soon rose to prosperity. Shortly after Zaleucus had promulgated the first Hellenic code of laws among the Locri Epizephyrii, *Charondas* framed a code for Catana, which was subsequently recognised as binding by all the Sicilian communities of Ionian and Chalcidian extraction. *Tisias*, surnamed *Stesichorus* on account of his merits in perfecting the chorus of the Greek drama, born at Himera on the N. coast of the island about the year 630, closed his career at Catana at an advanced age. His tomb is said to have been within the precincts of the present Piazza Stesicorea. Catana suffered greatly in the wars of the Doric colonies against the Chalcidians. *Hiero I.* took the town in 476 and transplanted the inhabitants to Leontini, re-populating it with Syracusans and Peloponnesians, and changing its name to *Ætna*. In 461, however, the new intruders were expelled and the old inhabitants re-instated, and in the Athenian and Syracusan war Catana became the Athenian headquarters. In 403 Dionysius conquered Catana, reduced the inhabitants to slavery, and gave the town to his Campanian mercenaries. After the naval victory of the Cyclopean islands in 396 Catana fell into the hands of the Carthaginians, and in 339 was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which the Romans took possession, and under their sway became one of the most populous

in the island. *Marcellus* undertook extensive improvements, but the town sustained great damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. During the early part of the middle ages Catania was a place of subordinate importance. It was wrested from the *Goths* by *Belisarius*, plundered by the Saracens, conquered and strongly fortified by the Normans, but in 1169 almost totally overthrown by an earthquake. Towards the close of that century it declared in favour of King *Tancred*, and was in consequence taken by the troops of Henry VI. under *Henry of Kallenthin* and razed to the ground. Again restored, and in 1232 provided by *Frederick II.* with the fortress of *Rocca Orsina* (W. of the harbour), it subsequently flourished under the Arragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government was exposed to numerous sieges. In 1444 *Alphonso* founded the first Sicilian university here, and after that date Catania was long regarded as the literary metropolis of the island. Since that period the tranquillity of the town has been uninterrupted, except by the insignificant contests of April, 1849, and May, 1860; but its progress has been materially retarded by calamitous natural phenomena. On 8th March, 1669, a fearful eruption of Mt. Ætna took place; the Monti Rossi were upheaved, and an arm of the lava-stream (14 M. in length and 25 ft. in width) flowed in the direction of the town. The pious inhabitants, however, succeeded in averting its course by extending the veil of St. Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partially filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved especially destructive to Catania, and the present town has been erected since that date.

Leaving the Railway Station (Pl. F, 3), and before entering the town, we follow the street to the left, leading to the (1/4 M.) *Piazza de' Martiri* (Pl. F, 4), which is adorned with a statue of St. Agatha on an ancient column.

The Corso Vittorio Emanuele, starting from this point, intersects the town to its opposite end, upwards of 1 M. distant. In 10 min. it leads to the Piazza del Duomo (Pl. D, 4), which is embellished with a fountain with an antique *Elephant* in lava, bearing an Egyptian obelisk of granite. The Elephant was perhaps anciently used as a *meta* in a race-course, but when it was erected here is uncertain.

The **Cathedral** (Pl. D, 4), begun by Roger I. in 1091, was almost entirely destroyed by an earthquake in 1169. The apses and part of the E. transept are now the only remains of the original edifice. The granite columns of the façade are from the ancient theatre, from which indeed King Roger seems to have obtained the whole of his building materials.

Around the high-altar are placed sarcophagi of the Arragonese sovereigns. On the right, Frederick II. (d. 1337) and his son John of Randazzo; King Louis (d. 1355); Frederick III. (d. 1377); Queen Maria, wife of Martin I., and their youthful son Frederick. On the left, the monument of Queen Constance, wife of Frederick III. (d. 1363). The chapel of St. Agatha, to the right in the apse, contains the relics of the saint, who was cruelly put to death in the reign of Decius, A.D. 252, by the prætor Quintianus, whose dishonourable overtures she had rejected. Her crown is said to have been presented by Richard Cœur de Lion. The silver sarcophagus is conveyed through the city during the February festival by men in white robes, accompanied by the senate. The women on these occasions cover their faces so as to leave but one eye visible, and amuse

themselves by coquetting with the male population. — By the second pillar to the right is the *Monument of Bellini*, the composer, a native of Catania (1802-35); his remains were brought from Paris, where he died, in 1877. — The Sacristy (left) contains a fresco representing the eruption of 1669, by *Mignemi*.

The sacristan of the cathedral keeps the key of the uninteresting Roman Baths under the Piazza del Duomo, the entrance to which adjoins the cathedral colonnade.

Passing in front of the cathedral, we now descend to the *Largo della Marina* (Pl. D, 4), on the quay, which is skirted by the railway viaduct. A small public garden here, called the *Villa Pacini* or *Flora della Marina*, is adorned with a bust of G. Pacini, the composer of operas, who was born at Catania in 1796.

Following the Corso for a few paces beyond the Piazza del Duomo, and ascending the *Largo S. Francesco* (Pl. C, 4) to the right, we enter the first cross-street to the left. No. 21 in this street is the entrance to the ancient theatre. (Custodian, Gius. Carofratello, who shows plans of the building, 1 fr.; he also conducts visitors to the other sights of the town, 2 fr.)

The remains of this Græco-Roman **Theatre** (Pl. C, 4) are chiefly underground, and some parts of it can only be visited by torchlight, so that it is not easy to obtain a distinct idea of its plan. The Roman structure (diameter 106 yds., orchestra 31 yds.) was erected on the foundations of the Greek. It contained two *praecinctiones* and nine *cunei*. It was perhaps here that Alcibiades harangued the assembled Catanians in 415, and induced them to league with Athens against Syracuse. — The adjacent *Odeum* (Pl. C, 4), 44 yds. in diameter, which is entirely of Roman origin, but afterwards much altered, and only in partial preservation, was probably used for the rehearsals of the players and for musical performances. — Most of the ruins discovered at Catania were excavated during the last century by Prince Ignazio Biscari. The Biscari Museum, however, has been closed for several years.

Following the same street a little farther, we pass the church of *S. Maria Rotonda* (Pl. 17; C, 4), near which are remains of ancient baths, and then, turning to the right, reach the suppressed Benedictine monastery of **S. Nicola,** or *S. Benedetto* (Pl. B, 3, 4). This religious house, which covers an area of 100,000 sq. yds., is said once to have been the most imposing in Europe after that of Mafra in Portugal. The *Church* with its unfinished façade is believed to be the largest in Sicily, but presents a somewhat mean appearance. The organ, by Donato del Piano, one of the finest in Europe, possesses 5 keyboards, 72 stops, and 2916 pipes. The choir-stalls were carved by Nicc. Bagnasco of Palermo. The monastery was formerly situated at S. Nicola d'Arena, near Nicolosi, but was transferred to its present site in 1518. In 1669 the lava-stream turned aside here, but in 1693 the monastery was destroyed by the earthquake. The present edifice was then erected, and has been inhabited since 1735. All the monks were members of noble

families. Since the dissolution of the monastery in 1866 the magazines have been converted into barracks, and the other rooms have been fitted up for educational purposes. Some of the rooms contain a *Museum* of natural curiosities, antiquities, vases, bronzes, works in marble, inscriptions, and mediæval arms, and also a few paintings by Antonello da Saliba (1497) and others. The library contains 20,000 vols. and 300 MSS. We enter the gateway to the left of the church, and cross the court to a staircase leading to the dwelling of the custodian. The monastery contains two large courts, and is bisected by double corridors. The *Garden at the back commands a magnificent view of Ætna.

A *Roman Bath*, complete in almost all its parts, lies under the Carmelite church *All' Indirizzo* (Pl. 16; D, 4). It consists of an undressing-room *(apodyterium)*, a fire-room *(hypocaustum)*, a tepid bath *(tepidarium)*, a steam-bath *(calidarium)*, and a warm water bath *(balneum)*. — In the neighbourhood the custodian points out an interesting fragment of the ancient town wall, now partly covered by a stream of lava. Below it bubbles up a copious spring, probably issuing from the subterranean river *Amenanus*, mentioned by Pindar, which comes to light just before it falls into the harbour.

The Strada Stesicorea (Pl. D, 4, 3), running from the Piazza del Duomo in the direction of Ætna (N.), leads first to the *Piazza degli Studj*, on the left side of which is the **University** (Pl. 11), containing a library of 5000 vols. founded in 1755, a natural history collection (Cab. Gioeni), and several antiquities. — We next reach the small *Piazza Quattro Cantoni*, where the Strada Stesicorea is crossed by the *Strada Lincoln*, another of the principal streets running from E. to W. The Strada Lincoln, which crosses the lava-stream of 1669 and leads to the station, has recently been levelled to meet the requirements of traffic, and many of the houses are thus only accessible by means of lofty flights of steps.

The Strada Stesicorea next leads to the Piazza Stesicorea (Pl. D, 3), the S.W. part of which was once occupied by a Roman *Amphitheatre* (Pl. 7). This building, of which there are remains in the Strada Archebusieri, was restored by the sons of Constantine, but partly taken down during the reign of Theodoric in order that its materials might be used in building the town wall. The longer diameter is 38 yds., the shorter 116 yds. in length.

In the vicinity is the church of *S. Carcere* (Pl. C, 3), with an interesting Græco-Norman *Portal of the 11th century. The small marble statue in a sitting posture on the front column on the left is said to be that of Emp. Frederick II. In the interior is preserved an impression of the feet of St. Agatha in marble.

Beyond this point the Strada Stesicorea is uninteresting. Near the *Piazza del Borgo* it takes the name of Strada Etnea, and in this part of the street is situated the ***Villa Bellini** (Pl. C, 2),

formerly called *Al Labirinto*, which deserves a visit for its tasteful grounds and the pleasant views they command. It contains busts of Bellini and other famous natives of Catania, of Cavour and others, and a statue of Mazzini. The lava has in many places been laid bare below the walls of the new terrace. Concert on three evenings weekly in summer.

Near *S. Maria di Gesù*, to the N.W. of the town, are remains of Roman tombs.

A pleasant excursion may be made from Catania to the Cyclopean Islands (p. 326). — Those who do not make the ascent of Mt. Ætna should at least drive to *Nicolosi* (p. 329, carr., see below) and visit the Monti Rossi.

40. Mount Ætna.

The best season for the ascent of Ætna is the summer or autumn (July-Sept.). In spring the snow is a serious obstacle, and in winter the guides object to undertake the ascent. A moonlight night is always desirable, and indeed indispensable early or late in the season. As the elements are very capricious here, the traveller must frequently be satisfied with a view of the crater only, which, however, alone repays the fatigue. In settled weather, when the smoke ascends calmly, and the outline of the mountain is clear, a fine view may with tolerable certainty be anticipated. If, on the other hand, the smoke is driven aside by the wind which frequently prevails on the summit, the prospect is partially, if not entirely obscured.

Guides and Mules. A *Section of the Italian Alpine Club*, by which guides and the various arrangements for the ascent of Mt. Ætna are superintended, is now established at Catania, under the presidency of *Prof. Orazio Silvestri*, author of several works on Mt. Ætna. It has granted certificates to a number of guides, who wear a badge with a number, and are provided with a 'libretto di recognizione'. There are several places on the skirts of Mt. Ætna where these guides may be obtained: *Nicolosi* (p. 339), chiefly for the 'grande ascensione', or ascent to the summit; *Zaffarana* (Zafarano on the map, 10 M. to the N. of Catania), for a visit to the Valle del Bove; *Giarre* (p. 326), for the crater of 1865; *Randazzo* (p. 328), for the N. side generally; *Bronte* (p. 328), for the crater of 1843; *Biancavilla* (p. 329), for the Monte Calvario, the Grotta di Scilà, and the scene of the S.W. eruption of 1879. — The following is the Tariff of 1879.

Guide from Nicolosi to the top of Mt. Ætna, and back (two days, parties generally take two guides)	10 fr.
- from Nicolosi to the Monti Rossi, or other points reached in half-a-day	2 fr.
- from Zaffarana to the Valle del Bove, and back (one day)	3 fr.
- for all other excursions for one day	3 fr.
Mule from Nicolosi to the Casa Etnea (p. 339) and back (two days), including attendant's fee	10 fr.
- A mule must also be provided for the guide, and a sumpter-mule (mulo di carico) is required to carry the provisions, charcoal, wraps, etc.	
- from Nicolosi to the Monti Rossi and back	2 fr.
- from any of the other stations for an excursion of one day, without an attendant	3 fr.

Tickets for the use of the Casa Etnea are procured at the guides, office ($2^1/_2$ fr.).

Other information may be obtained in the office of the Alpine Club at Catania, on the ground-floor of the Palazzo Prefettizio, next door to the Ateneo Siculo.

Carriages. The usual charge for a two-horse carriage to Nicolosi, which remains there during the night, and conveys the traveller back to Catania next day, is 20-25 fr., with an additional gratuity of 3-5 fr. ('tutto compreso'). One-horse 15 fr. and 2-3 fr. gratuity. Those who walk or ride to Nicolosi may engage a carriage for the return only (with one horse 10, with two 15 fr. and 1-2 fr. fee). (Carriage of course preferable for the return to Catania after a fatiguing ride of 10-12 hrs., although the charges are exorbitant.)

Even in hot weather the traveller should not fail to be provided with an overcoat or plaid, as the wind on the mountain is often bitterly cold. In winter or spring, when the snow is still unmelted, a veil or coloured spectacles will be found useful. Provisions, including water, for the ascent had better be procured at Catania.

Distances. From Catania to Nicolosi by carriage in $2^1/_2$ hrs., returning in $1^1/_4$ hr. (on foot from the Barriera beyond Borgo di Catania, to which point a carriage should be taken, in $2^1/_2$, back in 2 hrs.). Mule from Nicolosi to the Casa del Bosco $2^1/_2$ hrs., thence to the Casa Etnea $3^1/_2$ hrs.; on foot from Nicolosi (not advisable) 7-8 hrs. (halts not included). From the Casa Etnea to the crater, on foot only, in $1^1/_4$-$1^1/_2$ hr.; halt on the summit and descent to the Casa Inglese 2-$2^1/_2$ hrs.; thence to Nicolosi 4-5 hrs. The excursion is therefore long and fatiguing, and few travellers will be disposed to walk back to Catania on the evening after the ascent.

Plan of Excursion. The ascent is usually made as follows: — Drive from Catania to Nicolosi in the morning, breakfast, and start again at 11 a.m., reaching the Casa del Bosco at 1.30 p.m.; rest here for 1 hr., and then ascend to the Casa Etnea, where the guides usually prepare soup *(brodo*, Eng. *broth)* from meat brought for the purpose. Several hours of repose are enjoyed here, the ascent not being resumed till 2 or 2.30 a.m., and the summit is gained at 3.15 or 3.45 a.m. — The guides should be required to observe punctually the prescribed hours of starting, in order that the traveller may neither arrive too late at the Casa Etnea nor be surprised by the sunrise before reaching the top. Those who pass the night in Nicolosi may begin the ascent about 8 a.m. It is hardly advisable to start from Nicolosi in the afternoon, and make part of the ascent during the night.

An excellent map of Ætna and its environs was published by *Sartorius von Waltershausen* in 1848-59 (*'Atlas des Ætna'*, Göttingen and Weimar).

Mount Ætna (10,835 ft.), Sicilian *Mongibello* (from 'monte' and 'jebel', the Arabic for mountain), commonly called *'Il Monte'*, is the loftiest volcano in Europe, as well as the highest mountain in Italy. There are three different zones of vegetation on the slopes of Ætna. The first extends beyond Nicolosi, called the Piemontese or Coltivata, and yielding the usual Sicilian products. Up to a height of 1600 ft. grow large groves of oranges and lemons; higher up the vine predominates, being occasionally seen at a height of 3700 ft. The next zone is the Boscosa or Nemorosa, extending to 7000 ft. and subdivided into two regions. The lower of these (2200-4200 ft.) is clothed chiefly with oaks and chestnuts, above which are copper-beeches (Fagus silvatica) and birches (Betula alba and Betula Etnensis). On the N.E. side, at a height of 6700 ft., are extensive forests of Laricio pines (Pinus Laricio, Sicil. zappinu), the only lofty coniferous trees among the forests of Mt. Ætna. In the highest zone, the *Regione Deserta*, from 6900 ft. to the summit, the vegetation is of a most stunted description. Even at a height of 6200 ft. the beeches become dwarfed.

Owing to the scarcity of water and the frequent changes in the surface of the soil no Alpine flora can exist here, but there is a narrow zone of sub-Alpine shrubs, most of which occur also in the upper part of the wooded region. About forty species of plants only are found here, among which are the barberry, juniper, Viola gracilis, and Saponaria depressa. Within the last 2000 ft. five phanerogamous species only flourish: Senecio Etnensis, Anthemis Etnensis, Robertsia taraxacoides (these three peculiar to Ætna), Tanacetum vulgare, and Astragalus Siculus, which last grows in tufts of 3-4 ft. in diameter. The Senecio Etnensis is found as high as the vicinity of the crater, several hundred feet above the Casa Inglese. Not a trace of animal life can be detected on the higher portion of the mountain. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten by those who have witnessed it. On the lower parts of the mountain, wolves, as well as hares, rabbits, and a few wild boars, are the usual objects of the chase. Ætna is clothed with fourteen different forests, which, however, present no definite line of demarcation. Ferns (especially the Pteris aquilina) frequently take the place of underwood. The densest forests are the *Boschi della Cerrilla* and *di Linguaglossa* on the N.E. side, which, however, suffered greatly from the eruption of 1865. As lately as the 16th cent. impenetrable forests extended from the summit down to the valley of the Alcantara, and Cardinal Bembo extols the beauty of the groves of plane-trees. About the beginning of the last century upwards of one-third of the E. coast of the island was still overgrown with forest.

Eruptions. Ætna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhœus, at another as the forge of Vulcan. It is, however, remarkable that the Greek mariners' traditions in Homer do not allude to its volcanic character. Pindar, on the other hand, describes an eruption previous to 476. About eighty eruptions fall within the limits of history. The most violent were those of B.C. 396, 126, and 122, and A.D. 1169, 1329, 1537, and 1669. The last of these, one of the most stupendous of all, has been described by the naturalist Borelli. On that occasion the Monti Rossi were formed, 27,000 persons were deprived of all shelter, and many lives were lost in the rapidly descending streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of 60-100,000 lives. An eruption took place in 1755, the year of the earthquake at Lisbon. That of 1792 has been described by Ferrara and others. In 1843 and 1852 lava-streams burst forth near Bronte and in the Valle del Bove, and the eruption of 1st Feb. 1865, occurred at the base of the great crater of *Monte Frumento*, to the N.W.

of the principal crater. Another eruption took place on 29th and 30th Aug. 1874, on the N. side of the summit. At a height of about 10,000 ft. a cleft was formed in the mountain's crust, from the so-called *Cratere Ellittico* to the formerly active cones of *Timpa Rossa* (or *Monte Rosso*, as on the Map) and *Monte Nero*. The volcanic action was most violent near the *Monte Grigio* (see Map), at a height of about 8000 ft., where the chasm expanded to a width of 160-190 ft., but the lava-stream emitted thence flowed for a few hours only. A second, and larger stream, 440 yds. long, 88 yds. wide, and 7ft. in depth, was emitted by the same chasm at a height of about 7000 ft., but did not descend as far as the cultivated part of the slopes.

The eruption of 1879 (26th May to 6th June) occurred at almost the same spot as the last-mentioned, but was accompanied by the unusual phenomenon of a simultaneous outbreak of lava on the opposite side of the mountain. The latter stream of lava (to the W.S.W. of the crater) was, however, of insignificant extent, and ceased flowing at a height of 6500 ft. From the crater itself nothing was ejected except huge volumes of steam mixed with volcanic sand and ashes. On the N.N.E. side the lava first appeared in the old crater of 1874, near Monte Grigio. Here, at a height of 4705 ft. above the sea, it formed a new hill 560 ft. high, which Prof. Silvestri, who witnessed its formation, has named *Monte Umberto-Margherita*. The lava poured forth in large masses, at first from an opening at the foot of this elevation, and afterwards also from other openings in a straight line below it. Its descent was at first at the rate of about 15 ft. per minute, afterwards 3-6 ft. per minute, and finally 30-40 ft. per hour. In its course it devastated a large tract of cultivated ground (valued at upwards of 20,000 *l.*), crossed the road from Linguaglossa to Randazzo (p. 327), and did not cease to flow till it had almost reached the river Alcantara. The superficial area of this stream of lava amounts to 2,720,000 sq. yds., while that on the S.W. side covers 135,000 sq. yds. only. Comp. the Map.

**Ascent. We quit Catania by the long Strada Etnea, and pass a long succession of country-residences. If time permits, the traveller should visit the park of the Marchese S. Giuliano, at *Licatia*, a little to the right of the road. By the Barriera the road divides, that to Nicolosi leading to the left, between the two obelisks. The ascent becomes more rapid; *Gravina* is passed, then *Mascalucia* (3100 inhab.), and farther on *Torre di Grifo* (*Torrelifo*, 1749 ft.). Between this and Nicolosi we traverse the barren surface of the lava-stream of 1537. The rounded and at places tree-like bushes of broom (Genista Etnensis) which flourish here form a peculiar feature in the scene. To the right of the road, about 1/2 M. from Nicolosi, is the crater called the *Grotta del Bove*, which may be visited in passing (no path, and a wall must be climbed

over). To the left tower the reddish cones of the *Monti Rossi* (see below).

Nicolosi. — Locanda l'Etna, at the entrance to the village, on the right; Locanda di Giuseppe Mazzaglia, at the beginning of the street ascending to the right, less pretending; bargaining necessary at both; R. & A. 2-3 fr., pranzo 3 fr., bottle of wine 1 fr.

Nicolosi (2265 ft.), a village with 2700 inhab., 9 M. to the N.W. of Catania, is the usual starting-point for an ascent of Mt. Ætna. The traveller should at once apply to the 'Capo delle Guide', and make the necessary arrangements with him. Those who intend to spend the night at Nicolosi should arrive in time to make an excursion to the Monti Rossi the same afternoon.

The **Monti Rossi** (3110 ft.), about 2 M. from Nicolosi, may be visited in 2-3 hrs., there and back (guide 2 fr., mule 2 fr.). The cone to the left is the one usually ascended. It commands a fine *View, especially towards the S., extending from Catania and the Capo S. Croce on the E. to the neighbourhood of Castrogiovanni on the W.; to the S.E. lie Catania and the coast. The soil contains a number of crystals of pyroxene. Between the summits are two craters. The descent may be made by the villages of *Pedara* and *Tre Castagni*, whence a road leads to Acireale (see p. 326). — Mt. Ætna is surrounded by a series of turf-clad volcanic eminences similar to the Monti Rossi, and of these 'figli dell' Etna' no fewer than 350 have been counted.

Leaving Nicolosi, we ride for 1½ hr. towards the N. The ascent of the forest-region which then begins is at first somewhat precipitous; the path winds, and in many places traverses small ravines. After another hour we reach the **Casa del Bosco** (4216 ft.), where a halt of 1-1½ hr. is made. Near it good drinking-water is to be had, of which the guides carry away a supply. In the vicinity are several other houses, including one belonging to the Duke Alba in a chestnut-plantation. The path winds through a hollow between smaller extinct volcanoes, until, about 6900 ft. above the sea, it enters the *Regione Deserta*. The ascent is at first gradual. To the right is seen the *Montagnuola* (8670 ft.), the W. extremity of the *Serra del Solfizio*, below which to the S. are hollows filled with snow. To the N. this ridge descends perpendicularly to a depth of 2-3000 ft. to the Valle del Bove, round which the traveller proceeds by the *Piano del Lago*, after a short but precipitous part of the ascent. As we approach the **Casa Etnea** (9603 ft.), the mules begin to show signs of fatigue and impatience to reach their destination. This house, which is almost indispensable to the climber of Ætna, was erected by order of several English officers at the beginning of the century during the occupation of Sicily, whence it was formerly called *Casa degl' Inglesi*. After having stood for fifty years, during which it had been maintained chiefly by the brothers *Gemellaro* of Nicolosi, the hut was repaired on the occasion of the visit of the crown-prince Humbert of Italy in 1862. In future it will be kept in repair by the Italian Alpine Club. It contains at present a table, chairs, straw-beds for six travellers, and a fireplace, and numerous improvements

are contemplated. Adjacent is a new *Observatory*, under the superintendence of Prof. Tacchini.

We now begin the ascent of the crater, the most laborious portion of the expedition. The height appears inconsiderable, but nearly 1000 ft. have still to be ascended. The walking on the lower part of the cone, on ashes yielding at every step, is uncomfortable. When the firm rock is reached, the ascent becomes easier.

In 1 hr. we attain the brink of the **Crater**, the form of which undergoes constant alteration. At one time it consists of a single profound abyss, 2-3 M. in circumference, at another it is divided by a barrier into two parts, one of which only emits smoke. The summit itself is usually altered by every eruption. in 1861, it was on the E. side, in 1864 on the W., and even ancient writers expressed their belief that the crater sank to some extent after every eruption.

After a short pause the highest peak (10,835 ft.) is easily ascended, as the surface is soft. From this spot the SUNRISE, a spectacle of indescribable grandeur, should be witnessed. The summit is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sun still reposes in the sea, which occasionally presents the appearance of a lofty bank of clouds, the horizon being considerably more elevated than the spectator would expect. For some time purple clouds have indicated the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, the lower part of which shimmers in an intense purple as it widens. The beaming disc then slowly emerges. The mountains of Calabria still cast their long shadows on the sea; the top of Ætna alone is bathed in sunshine. The light gradually descends to the lower parts of the mountain, and the shadow which the vast pyramid casts over Sicily to the W. deepens. The outlines of the cone and its summit are distinctly recognised, forming a colossal isosceles triangle on the surface of the island. After $^1/_4$ hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity, being shaded by the loftier mountains. As the sun continues to ascend, new points become visible. The spectator stands at the centre of a vast circle of 260 M. in diameter and 800 M. in circumference. Towards the N.E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Neptunian Mts. appear like insignificant hills, and the Nebrode only a degree higher. The Pizzo di Palermo, the highest point of the Madonie range to the W.N.W., and the Pizzo of Corleone and Cammarata to the W. are the only conspicuous points. In

winter, when the atmosphere is unusually clear, the motion of the waves on the shores of the island is said to be distinguishable. The coast of Africa, being below the horizon, cannot possibly be visible, notwithstanding the assurances of the guides. Malta, however, may be distinguished. The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; the promontory of Milazzo extends far into the sea; and numerous other points, which cannot be enumerated, are descried.

After a walk round the crater, we descend rapidly to the Casa Etnea and remount our mules. In descending, we make a slight digression towards the E. in order to approach the upper margin of the **Valle del Bove** (*Val del Bue* on the Map), a black, desolate gulf, 3 M. in width, bounded on three sides by perpendicular cliffs, 2000-4000 ft. in height (left *Serra delle Concazze*, right *Serra del Solfizio)*, and opening towards the E. only. Geologically this basin is the most remarkable part of Ætna, as its S.W. angle, the so-called *Balzo di Trifoglietto*, where the descent is steepest and most precipitous, was very probably the original crater of the mountain. — The traveller should not omit to direct the guides to conduct him to the two regular cones whence an eruption in 1852 proceeded.

From the upper margin of the Valle del Bove we ride to the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have sought a voluntary death in the crater. According to others it was used as a watch-tower in ancient times. As the building is obviously of Roman construction, it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. The descent now recommences; the steeper portions are more pleasantly and safely traversed on foot. Before reaching the plain of Nicolosi, we observe the monastery of *S. Niccolò d'Arena* to the left, where the Benedictines of Catania used to celebrate their vintage-festival. It was founded in 1156 by Simon, Count of Policastro, nephew of Roger I.

Instead of returning to Catania, the traveller may prefer to proceed from Nicolosi by *Pedara Via Grande* and *Acireale*, and thence by the high-road to *Giardini* (p. 321).

The five craters of 1865 are generally visited by proceeding from *Giarre* (p. 326) to the N. side of the Valle del Bove, where the very symmetrically shaped crater of *Monte Frumento* (9330 ft.) lies.

The most convenient starting-point for a visit to the scene of the eruption of 1879 is *Randazzo* (p. 328). Pasquale Pillera, one of the guides here, was Prof. Silvestri's companion when he witnessed the eruption.

41. From Catania to Syracuse.

54½ M. Railway, two trains daily in 3½ hrs.; fares 9 fr. 85, 6 fr. 95, 4 fr. 95 c. — Steamboat once weekly (Mond. 11 a. m.) in 4 hrs.; thence to Malta, see p. 358.

The railway intersects the *Piano di Catania*, the *Campi Laestrygonii*, which Cicero extols as the 'uberrima pars Siciliæ', and which are still regarded as the granary of the island. To the right lies the village of *Misterbianco*.

5 M. *Bicocca*, junction for Girgenti and Palermo (R. 32). 10 M. *Passo Martino*. The train crosses the *Simeto (Symaethus)*, and beyond it the *Gurnalunga*. Lower down, these streams unite to form the *Giarretta*. In winter the whole plain is frequently under water, and the high-road impassable. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground.

16 M. *Valsavoia* (diligence to Caltagirone, see p. 298). The train now approaches the *Lake of Lentini (Biviere di Lentini)*, frequented by innumerable waterfowl in winter. This lake, the largest in Sicily, did not exist in ancient times. It is usually swollen in winter, while in summer its exhalations poison the atmosphere (Lentini is therefore to be avoided as a resting-place for the night). Its circumference varies from 9½ to 12½ M., according to the height of the water.

18 M. **Lentini.** The town is about 3 M. from the station.

Lentini *(Caffè and Trattoria Trinacria)*, a town with 10,600 inhab., the ancient *Leontinoi*, one of the earliest Greek settlements in Sicily, was founded in B.C. 729 by colonists from Naxos under Theocles, simultaneously with Catana. A century later the transition from oligarchy to democracy was succeeded by the establishment of a tyranny by Panætius, who is said to have been the first tyrant in Sicily. After another century it succumbed to Hippocrates, tyrant of Gela, and thus became subject to the tyrants Gelon, Hiero, and Thrasybulus of Syracuse. It afterwards regained its independence, but was again subdued by Syracuse, and to some extent gave rise to the war with Athens. Gorgias, the great orator and sophist, was a native of Leontinoi (480-380), and it was by his persuasive eloquence, as is well known, that the Athenians were induced to intervene in the quarrels of the Sicilians. After the disastrous issue of the war, Leontinoi continued subject to Syracuse; but Timoleon at length expelled the tyrant Hicetas and restored its independence. In the 3rd cent. it came into the power of Hiero II., whose successor Hieronymus lost his life here. Polybius, who records this event, at the same time describes the situation of the town. It appears to have lain to the S.W. of the present town, and not where local topographers usually place it. Under the Romans it was of little importance. The Saracens gained possession of it at an early period. In the middle ages the fortress was besieged several times, and bravely defended. The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to *Carlentini*, a poor town with 5500 inhab., founded by Charles V. (whence the name).

From Lentini, or from Augusta, a visit may be paid to the tomb-caverns of *Pantalica*, to the N. of Palazzolo (p. 302); carriage there and back in one day 25 fr.

The train now turns to the E. towards the coast, following the valley of the *S. Lionardo* (the *Terias* of the ancients), which it afterwards crosses. This river, now an insignificant stream in

a shallow valley bounded by limestone hills, was down to the 12th cent. navigable for sea-going vessels as far as Lentini.

24 M. *Agnone*. To the left the so-called *Pantano*, a marshy pond, becomes visible.

31 M. *Brucoli*. The line skirts the lofty coast. Large salt-works are passed. At the mouth of the *Porcari* (the ancient *Pantacyas*), which here breaks its way through the hills, lay *Trotilon*, one of the earliest Greek settlements in Sicily.

35½ M. **Augusta,** or *Agosta*, as it was named until recently, a fortified seaport with 11,900 inhab., was founded by Frederick II. in 1232, and peopled with the inhabitants of Centorbi (p. 297), which was destroyed in 1233. It occupies the site of the ancient *Xiphonia*. The town was conquered and destroyed several times in the middle ages. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who died of his wounds at Syracuse. In 1693 the town was severely damaged by the earthquake.

The railway follows the coast. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, E. of Augusta, to the *Capo S. Panagia* near Syracuse, was formerly bordered with a number of towns. Here from N. to S. lay *Xiphonia*, *Megara Hyblaea*, and *Alabon*. Megara Hyblæa, which was situated between the mouths of the *Alcantara* and *S. Gusmano*, was founded in 728 by colonists from Megara Nisæa, conquered and destroyed by Gelon, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse.

On the hills to the right lies the small town of *Melilli*, where the Hyblæan honey, so highly extolled by the poets, was produced. On 1st and 2nd May a vast concourse of people assembles at Melilli to offer thanks to St. Sebastian for the miraculous cures effected by him, and to celebrate his festival.

44 M. *Priolo;* the village lies to the right. To the left is the peninsula of *Magnisi*, connected with the mainland by a narrow isthmus. This was the peninsula of *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. Salt-works are now situated here.

About 1½ M. from Priolo stands the '*Torre del Marcello*', probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

The train now skirts the *Trogilus*, the bay where the fleet of Marcellus lay, and approaches the terrace which extended from the Belvedere to Capo S. Panagia and bore the N. Dionysian town-wall of the Achradina. It crosses the wall near the *Tyche* quarter of the town, runs eastwards to *Capo S. Panagia*, and finally skirts the precipitous E. margin of the bare, rocky plateau. Passing the (r.) Capuchin Monastery with its Latomia, we at length reach —

54½ M. Stat. **Siracusa,** ¾ M. from the town (one-horse carriage 90 c., two-horse 1 fr. 20 c.; at night 1 fr. 40 or 1 fr. 70 c.).

42. Syracuse.

Hotels, all of moderate pretensions. Locanda del Sole (Pl. a; A, 2), near the quay, commanding a fine view, R. 2½, D. 4½, B. 1¼, L. ½ fr.; Vittoria (Pl. b; B, 2), in the town, without view, D. 5 fr.; Alb. d'Italia, Corso Vitt. Emanuele, unpretending, R. 1 fr. — The custodian Salvatore Politi, Corso Vitt. Emanuele 15, also has several clean rooms, and provides good food (pension 7 fr.).

Restaurants. The hotels also contain restaurants, where *Muscato*, *Amarena*, *Isola Bianco*, and other excellent Syracusan wines may be procured, and where a fish-dinner may be ordered. Among the favourite varieties of fish are the *Rivetto* (large, but delicate), *Salamone*, *Dentici* (so called from its large teeth), and *Palamito* (resembling salmon). — The *Trattoria Roma*, Via Roma, may also be mentioned.

Café. **Croce di Savoia*, Piazza del Duomo. — Near the piazza is a *Club*, well supplied with Italian newspapers, to which visitors are readily admitted.

Cabs. From the station to the town, see p. 343. — Drive in the town, with one horse 50 c., with two horses 80 c.; at night 1 fr. or 1 fr. 30 c. — Per hour 1½ or 2 fr., at night 2 or 2½ fr.; each additional half-hour 60 or 80 c., and 80 c. or 1 fr. — Luggage 20 c., if over a hundredweight 40 c.

Guides. *Salvatore Politi*, custodian of the Museum, where he is to be found daily; fee about 5 fr. for the whole day, 3-4 fr. for half-a-day; he also procures carriages at 12 fr. for a whole day, 6-8 fr. for half-a-day, and offers photographs, coins, drawings on papyrus, etc. for sale. *Michel Angelo Politi*, another guide, speaks a little French, and *Felice Valerio*, at the Alb. Vittoria, speaks English, French, and Spanish. *Gabriele Vairo* is also recommended.

Donkeys, about 3 fr. per day.

Boats. To the Cyane (p. 357) 6-8 fr.; to the mouth of the Anapo only, 1½-2 fr. — The boatmen here are generally less extortionate in their demands than those in other parts of Italy. To or from the steamboats ½ fr. for each person. Ferry from the town to the Sicilian coast (Pozzo degli Ingegneri) or across the small harbour to the N., 25 c.; pedestrians thus effect a considerable saving.

Steamboats of the *Florio Co.* on Tuesdays and Fridays at 2 p.m. to Catania, Messina, and Palermo; on Monday evenings to Terranova, Licata, Girgenti, Sciacca, Trapani, and Palermo (see p. 273). On Sundays and Wednesdays at 11 p.m. to Malta (see p. 358).

Diligences daily at 8 a.m. to *Noto* and *Vittoria* (p. 303), and to *Palazzolo* and *Buccheri* (p. 302). Office for the former line at the *Post Office* (Pl. 11; D. 3), Piazza del Duomo; for the latter in the Strada Piazza.

Attractions. If the traveller has one day only at his disposal, he should devote a few hours only to the modern town, and the rest of the day to the ancient city; and he should not omit to visit the Greek theatre at sunset. The chief points of the ancient town may be visited by carriage in 6-8 hrs. — Two days at least should, however, be devoted to Syracuse if possible, and in this case an excursion may be made to the valley of the Anapo. There are many pleasant walks in the neighbourhood, and with the aid of the following directions the most interesting points may be found without a guide.

Syracuse, which was in ancient times the most important town in Sicily, and indeed the most important of all the Hellenic cities, now contains 22,000 inhab. only. It is situated on an island close to the coast, and is the seat of a prefect and a bishop, but its trade is unimportant. The bay on the W. side of the town is the *Porto Grande*, the entrance to which between the S. extremity of the island and the opposite promontory of *Massolivieri*, the ancient *Plemmyrion*, is 1300 yds. in width. The N. bay is named the



Geograph Anstalt von Wagner & Debes, Leipzig


Leon
Cda S. Panagia
Cda S. Lucia
TYCHE
ACHRADINA
C. Bonanno
C. Annini
V. Gargallo
C. Castolentini
C. Ligreci
Cda Terrecati
C. Moscuzza
Vigna del Palazzo
C. Novantieri
Due Fratelli
NEAPOLIS
Piccoli Tagli
Sepolcri
Portella del Fuso
C. Santoro
Molini
Necropoli
Teatro greco
Anfiteatro
S. Giovanni
S. Maria di Gesù
Fusco
C. Fusco
Necropoli antica
Stazione
Bagno Romano
Porto Piccolo
Cda Buffaldeci
Le Puntarelle
Lisimelia
Le Prigioni
Citadella
Isola dei Cani
ORTYGIA
Tempio di Minerva
C. S. Daniele
C. Due Braccia
Ponte Grande
PORTO GRANDE
SIRACUSA
Castello
Faro
Olympieion
I due Frazzi
Salina di Siracusa
Cda Caderini
La Gallera Scoglio


Stazione
Porta a terra
Porta a mare
Scalo
Porta a mare
Pzza dell'Archimede
Pzza del Duomo
Pzza Minerva
Pzza Principe di Napoli
Pzza Principe di Napoli Margherita
Via Maestranza
Via Roma
Via Emanuele
Via Cavour
Via Capodieci
Via Mirabella
Via Vittorio Emanuele
Via Teatro Greco
Via Necropoli
Via Trogilo
Via Tisia
Via Tiche
Via Tiche
Via Tiche

Small Harbour. During the height of its prosperity Syracuse contained no fewer than 500,000 inhab., and it extended over a large tract of the lofty coast to the N.W. — This is one of the most interesting points in Sicily, its natural beauties vying with its great classical attractions.

Syracuse was founded in 734 by Corinthians under *Archias* on the island of Ortygia, where a Phœnician settlement had probably been established at an earlier period. The Sikelian inhabitants were reduced to the condition of serfs, and compelled to cultivate the soil. The government was conducted by the aristocracy, the descendants of the founders, who were called *Gamores*. Owing to the fertility of the soil, the colony rapidly rose to prosperity, and within 70 years after its establishment founded Acræ (Palazzolo) and Henna (Castrogiovanni), and 20 years later Casmenæ. (It is probable, however, that Henna was of later origin.) Camarina was founded in 599. The final issue of the contests carried on with varying success between the nobles and the people was, that *Gelon* in 485 extended his supremacy from Gela to Syracuse, to which he transferred his residence. He contributed in every respect to the aggrandisement of the city, and, after he had in conjunction with Theron defeated the Carthaginians at Himera in 480, the golden era of the Greek supremacy in Sicily began. During a long series of years the fortunes of the whole island were now interwoven with those of Syracuse. Gelon, who reigned for seven years only, was, after his death in 478, revered as a demigod and the 'second founder of the city'.

He was succeeded by his brother *Hiero I.* whose rule was characterised by the same energy and good fortune. He defeated the formidable Etruscans (p. 105) near Cumæ; and at his court *Æschylus*, *Pindar*, *Simonides*, *Epicharmus*, *Sophron*, and *Bacchylides* flourished. After a reign of eleven years only he was succeeded by *Thrasybulus*, the youngest of the three brothers.

Notwithstanding his army of 15,000 mercenaries, Thrasybulus was banished from the city in the year of his accession (367), and a *Democracy* was established. In the conflicts with the Sikelian prince Ducetius and the Acragantines the army of Syracuse maintained its superiority, and the supremacy of the city gradually extended over a great part of the island.

Syracuse was afterwards reduced to great extremities by the Athenians, whose aid had been invoked by the Egestans. In B.C. 415 they accordingly sent a fleet of 134 triremes to Sicily under *Nicias* and *Lamachus*, hoping to conquer the island and thus extend their supremacy over the western Mediterranean. At first the Athenians were successful, especially in the summer of 414 when they stormed the loftily situated Epipolæ, and almost entirely surrounded the city with a double wall, extending from the Trogilus to the great harbour. The beleaguered city was on the point of capitulating when the Spartan *Gylippus*, who had landed on the N. side of the island with a small army, came to its relief, and succeeded in making his way into it through an opening in the Athenian wall. With his aid the citizens gradually recovered strength, and gained possession of the *Plemmyrium*, the promontory at the entrance to the harbour opposite Ortygia, and then occupied by Nicias. Once more, indeed, the nautical skill of the Athenians enabled them to defeat the Syracusan fleet off the harbour, and they erected a trophy on the small island of La Galera below Plemmyrium; but this was their last success. In another naval battle the Syracusans were victorious, while the prospects of the Athenians were but temporarily improved by the arrival of *Demosthenes* with auxiliaries. A desperate attempt made by the latter by night to capture the heights of Epipolæ, and thus to avoid the Syracusan intrenchments which confined the Athenians to the vicinity of the Great Harbour, was repulsed with great slaughter. Disease broke out among the Athenians, and their misfortunes were aggravated by dissensions among their generals. The retreat was finally determined on, but was frustrated by an eclipse of the moon (27th Aug. 413). The Syracusans then resolved to endeavour

to annihilate their enemy. They were again victorious in a naval battle, and enclosed their harbour by a series of vessels, anchored and connected by chains across the entrance, 8 stadia in width. The decisive encounter now approached. The two land-armies were stationed on the bank of the harbour and stimulated the combatants by loud shouts, whilst the fluctuating tide of success elicited alternate expressions of joy and grief, which have been so graphically described by Thucydides as resembling the surging of a dramatic chorus. The Athenians were overpowered. On the following day the crews refused to attempt again to force a passage, and on the third day the retreat was commenced by land in the direction of the interior of the island. To the W. of *Floridia*, however, the pass was obstructed, and the ill-fated Athenians were compelled to return to the coast. Here they were overtaken by the Syracusans. Demosthenes with 6000 men was compelled to surrender, and after a fearful struggle on the *Assinarus*, near Noto, Nicias met with the same fate. Few escaped. The generals were executed, and the prisoners languished for eight months in the Latomiæ, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the verses of Euripides. Thus was the power of mighty Athens shattered against the walls of Syracuse, never again to recover its ancient prestige; and Thucydides justly observes that — 'this event was the most important which befel the Greeks during this war (the Peloponnesian), or indeed in any others in Greek history which are known to us.'

A few years after the deliverance of the city from these extremities the Carthaginians overran the island. This new and imminent danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. Himilco, who besieged the city from the Plemmyrium and the Olympieium, was fortunately driven away by a pestilence in 396. Dionysius then chastised the allies of the Carthaginians, and fortified, extended, and greatly embellished the city. His sway embraced the greater part of Sicily and Magna Græcia, and his influence in the affairs of Greece itself was so great that he was regarded as the most powerful prince of his time next to the king of Persia.

His son *Dionysius II.* possessed the vices without the virtues of his father. In 356 he was banished by his uncle *Dion*, and again, on his return to the city after the assassination of Dion, by *Timoleon* in 343. The latter re-established the republic, and introduced new colonists from Greece. After his death in 336, however, the independence of the Syracusans again began to decline.

In 317 the tyrant *Agathocles* from Thermæ (Termini) usurped the supreme power, and retained it until his death (by poison) in 289. He was a talented monarch, but a characteristic example of the moral depravity of the Greeks of his time — cruel, faithless, and full of fantastic schemes. Whilst he was engaged in besieging Carthage, Hamilcar attacked Syracuse (310), but unsuccessfully. The sway of Agathocles extended to Lower Italy also. On his death the republican form of government was re-established, but in 288 *Hicetas* usurped the tyranny, and was assassinated in 279. His murderers invited *Pyrrhus* of Epirus, son-in-law of Agathocles, from Italy, who arrived in 278 and conquered nearly the whole island. He gave dissatisfaction, however, to the Syracusans, and returned to Italy in 276.

On the departure of Pyrrhus the general *Hiero II.* became king, and under him Syracuse enjoyed its last period of prosperity (275-216). *Theocritus*, the father of bucolic poetry, and *Archimedes*, the mathematician, were among the eminent men who lived at his court. He was unable, however, to wrest Messana from the Mamertines, who threw themselves upon the protection of Rome. In the First Punic War, which then ensued, Hiero at first took the part of the Carthaginians, but afterwards entered into a treaty with the Romans, whose faithful ally he remained for the rest of his life. Under the auspices of Hiero was constructed a magnificent and famous vessel which has been described by Athenæus.

Hieronymus, Hiero's successor, allied himself with the Carthaginians, and after his assassination the city was held by Carthaginian agents. It

was therefore besieged by *Marcellus* in 214-212, and was defended against his attacks on the N. and from the sea by the celebrated *Archimedes*. During the celebration of a festival, some of the bravest Romans scaled the walls of Tyche (by the Trogilus harbour) and, proceeding along the summit, captured *Hexapylon*, which had been erected by Dionysius. *Tyche*, *Neapolis*, and the *Epipolae* thus fell into the hands of Marcellus, but the island and the Achradina were not yet overcome. Whilst he was attacking the Achradina in its entire length on the W. the besieged quitted the island in order to aid in repelling the attack. This contingency was anticipated by a traitor, who introduced the crew of a Roman vessel into the town by means of the Arethusa, and conducted them to Achradina. The city was plundered, and Archimedes slain by a soldier who did not know him. In order to paralyse the city's power of resistance, Marcellus caused the island, which since the erection of Achradina had been connected with the mainland, to be again separated, and united with it by a bridge only, at the same time forbidding the Syracusans to inhabit it.

After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town. Cicero, indeed, describes it as the 'largest of Greek, and the most beautiful of all cities', but this was little more than an echo of the testimony of earlier writers in happier days. It was so reduced by the civil war between Pompey and Octavian that the latter, on his accession to the throne, found it necessary to re-people it with a new colony. The Apostle *Paul* spent three days at Syracuse on his journey to Rome, and, although he did not found a Christian community there, it is certain that Christianity was established in the city at a very early period. According to tradition, St. Peter is said to have sent St. Marcian hither from Antioch in the year 44, for the purpose of preaching Christianity.

As early as A.D. 278, Syracuse was plundered by a band of Franks who had escaped from captivity on the shores of the Black Sea. *Belisarius* took the place in 535 and made it the capital of the island, and *Constantius* in 663-68 even transferred the seat of government thither. One year later it was plundered by *Abd-Allah-ibn-Kais*. In 828, when the Byzantine general *Euphemius* invited the Saracens to Sicily, they arrived at Syracuse, and pitched their camp in the Latomiæ, commanded by *Asad-ibn-Forât*, but were soon compelled to raise the siege. In 878 the city at last succumbed to *Ibrahim-ibn-Ahmed* after a siege of nine months. The monk *Theodosius* gives an appalling account of the distress of the besieged and the ferocity of the victors. The spoil they obtained here was greater than that yielded them by any other conquest.

Since that period Syracuse has been a place of little importance. With the aid of the Normans the town was again taken by the Byzantine general *Maniaces*, but was soon recaptured by the Saracens. *Ibrahim-ibn-Thimna*, the Saracen commandant in Syracuse, subsequently invited the *Normans* to Sicily, and in 1085 the latter took Syracuse, and strengthened the castle which the Saracens had erected to command the isthmus. In this fortress Queen *Bianca of Castile* was besieged by *Bernard Cabrera* in 1410. *Charles V.* established an arsenal at Syracuse, and caused the fortifications of the isthmus to be constructed with materials from the ruins of the theatre and other Greek edifices. Here in 1676, after the battle of Agosta, the celebrated naval hero *De Ruyter* died, and was interred in the Plemmyrium.

In 1837 the Neapolitan government transferred the prefecture from Syracuse to Noto. In 1865, however, the city was again raised to the rank of the capital of a province, and it now begins to recover a little of its ancient importance.

A few only of the attractions of Syracuse lie within the modern town, most of them being situated on the rocky plateau to the N.W., the site of the ancient city.

I. Modern Syracuse.

Cathedral (Temple of Minerva), Museum, Arethusa, Temple of Diana.

The present town, as already stated, occupies the island of *Ortygia*, which formed but a small part of the site of the ancient city. The approach to it from the coast is defended by a now dilapidated *Citadel* of the time of Charles V., the towers of which command a noble prospect (permission from the officer on guard). The extremity of the island is also protected by fortifications. The town is closely and irregularly built. It is traversed lengthwise by two somewhat winding main streets, intersected by a third, the Via Maestranza. The cathedral-square adjoins the Via Cavour, the westernmost of the two long streets.

The **Cathedral** (Pl. 5; B,3) stands on the site of a Doric temple, the columns of which with their capitals are still seen projecting from the sides of the church. The temple was a peripteral hexastyle on a basement of three steps, about 61 yds. in length, and 24 yds in width. Of the thirty-six columns thirteen are still visible on the N. and nine on the S. side. They are 28 ft. in height and $6\frac{1}{2}$ ft. in thickness. It is not known to what deity the temple was dedicated, but from its proximity to the Arethusa, it was perhaps a temple of Diana. Local tradition calls it a *Temple of Minerva;* but the temple of that goddess, described by Cicero in his speeches against Verres as a sumptuous edifice containing the most costly treasures, is supposed by several authorities to have stood at the S.E. extremity of the island. The interior of the cathedral is of no great interest. The pilasters separating the nave from the aisles occupy the place of the ancient walls of the cella. The font, formerly in S. Giovanni, consists of an antique marble basin with traces of a Greek inscription.

The **Museum** (Pl. 8; B, 3), situated opposite the N. side of the cathedral, Piazza Minerva No. 10, in the corner, is open daily 9-1 and 3.30-5 o'clock. The director is *Cav. Arezzo di Targia;* the custodian *Salv. Politi* (p. 344). The collection is arranged in a room of very inadequate size, on the ground-floor, to the left (fee of a few soldi to the porter).

The most interesting object in the collection is the **Statue of Venus*, found by M. Landolina in 1804 in the Bonavia garden; the execution is admirable and the figure, somewhat above life-size, is almost entirely preserved except the head; the character is that of the early ideals of Venus. A colossal **Head of Zeus*, an ancient *Male Torso*, a Greek *Tomb Relief* (boy and elderly man), and a *Statue of Æsculapius* are also noteworthy. Then a *Head of Medusa* in bronze, an early Christian sarcophagus with numerous figures and traces of painting, found in the catacombs of S. Giovanni and dating from the beginning of the 5th cent.; inscriptions, vases, terracottas, and Roman statues from the Bufardeci garden (p. 351), of inferior interest.

Above the museum is a *Library* with 9000 vols. and a few MSS., open 10-12.

From the S. angle of the Piazza del Duomo the Via Maniaci leads us in 3 min. to the mythological **Fountain of Arethusa** (Pl. B, 5),

which has recently been enclosed in a semicircular basin. The nymph Arethusa, pursued hither from Elis by the river-god Alpheus, is said to have been metamorphosed by Diana into this fountain. The Greeks may have discovered and thus named a natural spring on the rocky island, but this fountain, which still pours an abundant stream into its basin, embellished with papyrus-plants, is most probably supplied by one of the remarkable conduits which pass under the small harbour and bring water to the town from the Achradina. Many other shafts of these conduits are also observed in the island, such as the *Pozzo di S. Filippo*. The gate leading to the fountain is opened, if desired, by the custodian who lives near (5 soldi).

The *Passeggiata Aretusa* (Pl. A, 3, 4) affords a pleasant walk and a view of the harbour and Mt. Ætna.

The ruins of a so-called **Temple of Diana** (Pl. 15; B, 1) in the *Casa Santoro*, in the *Vico di S. Paolo* (key kept by Salv. Politi), are more probably those of a temple of Apollo. This very remarkable Greek temple, the front part of which recent excavations have brought to light, was a peripteral hexastyle of unusual length, and must have been flanked by at least nineteen columns on each side. A very early inscription on the highest step of the basement, unfortunately mutilated, is supposed to refer to the foundation of the edifice and its dedication to Apollo, whose name it contains.

The other antiquities in the town (remains of baths, etc.) are of inferior interest. Among the numerous remains of mediæval architecture, the **Palazzo Montalto* (Pl. 10; B, 2) deserves mention. The castle at the S.E. extremity of the island contains a Gothic portal, permission to see which may be obtained through an officer of the garrison. — Above the Porta Marina are ornaments in the Saracenic style.

II. Ancient Syracuse.

Syracuse was the largest of the Hellenic cities. Strabo states that its circumference was 180 stadia (20 M.). It consisted of five distinct portions: —

1. The island Ortygia, the oldest part of the city.

2. The town on the precipitous coast to the N. of the island, called the Achradina, one-half being situated on the plateau of limestone-rock, the other half between the latter and the great harbour, excluding a small portion on the N. bank of the small harbour which Dionysius had enclosed with a lofty wall and added to the island. To the latter belonged the *Small Harbour* (sometimes erroneously called the *Marble Harbour*), which lay between the wall and the island. — The W. wall of the Achradina ('Muro Antico' on the Plan) constructed by Gelon, may still be traced by the remnants which extend towards the S. from the tonnara of S. Panagia. Near the point where the roads from Noto and Floridia converge,

the wall of the Achradina probably abutted on the *Great Harbour*, which was also flanked with quays. Towards the sea this secure part of the town, which could never be reduced by violence, was defended by a lofty wall. Here were the *Market* ('Agora') with *Colonnades*, the *Curia*, where the national assemblies were held, the *Pentapylon* and the *Prytaneum*. The latter lay opposite to the island, to the right of the present road to Catania (see p. 351), where the *Timoleonteum*, with stadium and hippodrome, and a *Temple of Zeus Olympius* also rose.

It is not easy to determine with equal certainty the limits of the other parts of the city which lay to the W. of the Achradina, on the plateau, which contracts as it extends upwards towards the Epipolæ or fortress.

3. Tyche, on the N. side, derived its name from a temple of Fortune.

4. Neapolis, situated to the S., on the terrace above the great harbour, and which during the Roman period descended to the plain as far as the left side of the road to Floridia, was named *Temenides* at the time of the Athenian siege. Here were situated the *Greek Theatre*, the so-called *Ara*, the *Roman Amphitheatre*, the *Baths* in the garden of Bufardeci, the *Latomia del Paradiso* and of *S. Venera*, and the *Street of Tombs*.

5. The Epipolæ, the highest point of the city, formed the W. angle of the trilateral plateau, and was so named by the Syracusans, as we are informed by Thucydides, from being 'above the city'. At the time of the Athenian siege this point was as yet unconnected with the city, although not left unguarded. The Athenians took it by storm, constructed *Labdalon*, an intrenchment on the N. side, and erected a wall extending from the harbour Trogilus in a curve round Achradina, Tyche, and the Temenites to the great harbour.

The merit of surrounding these four districts by a *City-wall*, constructed of huge blocks of stone, is due to *Dionysius I.* The N. portion was probably erected about 402. Within 20 days, it is said, 60,000 workmen with 6000 yoke of oxen constructed 30 stadia (3½ M.) of the wall, but the work was not completed till 385.

The whole of the enclosed space could not have been covered with houses, but every trace of buildings having completely disappeared, the only clue to the extent to which the ground was so occupied consists of the number of wells which still exist. Two vast *Aqueducts* supplied the city, one of which was fed, high among the mountains, by the *Buttigliara*, an affluent of the Anapus, whence it conveyed the water by subterranean channels, several miles long, up to the level of the Epipolæ. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre, and finally empties itself into the harbour. The other aqueduct descends from *Monte Crimiti*, the *Thymbris* of Theocritus, and also ascends to the level of the Epipolæ, after which it skirts the N. city-wall, sending several branches southwards to the Achradina. It then turns to the S., proceeding along the coast, descends under the small harbour, and finally emerges as *Arethusa* on the island. Since the earthquake of 1169 its water has been salt. In calm weather in winter the spot may be distinguished in the small harbour where the

water wells upwards from below, at the point where the damaged part of the aqueduct lies. The course of this channel is traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings *(spiragli)* do not occur for a long way between the Epipolæ and the other parts of the town, we may assume that this space (now called *Terracati*) was uninhabited. The Athenians, as is well known, cut off the supply of one aqueduct. The point where this was effected is said to be recognisable between Euryalus and Belvedere.

Crossing the fortifications of the inner, and then (7 min.) those of the outer town-gate, we come in 5 min. more to a circular space from which three roads diverge. That to the left leads to Noto (p. 304); that in a straight direction is the Floridia and Palazzolo road, which leads to the railway-station and Fort Euryalus (comp. p. 353). The road to the right forks after a few hundred paces, the right and narrower branch leading to the Cappuccini (p. 355), and the left branch to Catania. The latter divides the ancient city into two nearly equal parts: on the E. (right) lies the *Achradina*, on the W. (left) *Neapolis* and *Epipolae*, to the N. *Tyche*. Our description begins with the more important and interesting W. half.

In the Bufardeci Garden, near the railway-station, the remains of a Roman palæstra, now named *Bagno Bufardeci*, were excavated in 1864. Among the interesting ruins are fragments of a handsome entablature. Beyond this is visible the wall of the Roman Neapolis, on the other side of which an ancient street has been discovered.

a. *Western Portion.*

Amphitheatre. Hecatomb Altar. Latomia del Paradiso and di Sta. Venera. Theatre. Street of Tombs. Euryalus.

In a meadow, a few hundred paces to the right of the above-named circular space outside the fortifications, we observe an unfluted column, which is probably a fragment of the magnificent ancient forum *(Agora)*. Not far from this column passes the road to Catania, from which the road to the Cappuccini immediately diverges to the right (see p. 354).

The Catania road then crosses the railway and ascends gradually. After $^1/_2$ M., at the point where we observe the rose-window of the church of S. Giovanni (p. 355) on the right, our road is crossed by another. Following the latter to the left we reach (5 min.) a small osteria and the house of the Custode delle Antichità. Adjacent is a Roman fish-pond. (The services of the custodian are necessary for the Latomía only, but he also accompanies visitors to the Amphitheatre and the Greek Theatre; $^1/_2$ fr.)

Opposite the custodian's house a path to the left leads in a few minutes to the **Amphitheatre**, a Roman structure of the period of Augustus, 77 yds. in length and 44 yds. in width, and apparently destitute of subterranean chambers. Numerous blocks of marble from the ancient parapet lie scattered in the arena, some of them bearing inscriptions with the names of the proprietors of the seats which they adjoined.

About 150 paces farther, to the left of the path, is the (closed) entrance to the great *Altar of Hiero II.* It is related of that monarch that he erected an altar, a stadium (202 yds.) in length; and this structure is probably the same, being 215 yds. in length and 25 yds. in width. Here probably were sacrificed the hecatombs of 450 oxen, which were annually offered to commemorate the expulsion of the tyrant Thrasybulus.

Opposite is the entrance to the ***Latomia del Paradiso,** an ancient quarry hewn in the rock to a depth of 35-45 yds., and now overgrown with the most luxuriant vegetation. These latomíe, which form one of the characteristics of Syracuse, yielded the material of which the city was built. Some of them (*e. g.* the Latomía Novantieri) are of later origin than the aqueducts. They were also used as burial-places, and they sometimes formed prisons for captive enemies who were compelled to work in them. On some of the isolated masses of rock traces of the guard-houses of the sentries are said to be still distinguishable (?). The Latomía del Paradiso contains the **Ear of Dionysius*, so named in the 16th cent., a grotto hewn in the rock in the form of the letter S, 210 ft. deep, 74 ft. in height, and 15-35 ft. in width, contracting towards the summit, and possessing a very remarkable acoustic peculiarity. The slightest sound in the grotto is heard by persons at the upper end, and produces a strong reverberation at the entrance. It is related of Dionysius that he constructed prisons with such acoustic properties that at a certain point he could detect every word spoken in them, even when whispered only, and this grotto has been arbitrarily assumed to be one of these. The custodian awakens the echoes by firing a pistol (5 soldi). — The neighbouring *Latomía di Sta. Venera*, although less interesting, is also worthy of a visit.

The road then passes under the modern arches of the aqueduct, and leads past an osteria to the ***Greek Theatre.** This was the largest Greek structure of the kind, after those of Miletus and Megalopolis, and was erected in the 5th cent. B.C. It is hewn in the rock in a nearly semicircular form, 165 yds. in diameter. Distinct traces of forty-six tiers of seats are still visible, and it is estimated that fifteen more must have extended as far as the summit of the excavation. The nine *cunei* were intersected by a broad and a narrow *praecinctio*, on the former of which are seen various Greek inscriptions, recording the names of King Hiero, the Queens Philistis and Nereis, and Zeus Olympius, after whom the different compartments were respectively named. Philistis is supposed to have been the wife of Hiero II., and Nereis to have been his daughter-in-law. The eleven lower rows only were covered with marble. The hill on which the theatre stands commands a superb **View, particularly towards sunset, of the town, the harbour, the promontory of Plemmyrium, and the expanse of the Ionian sea.

Above the theatre is the *Nymphaeum*, a grotto into which two

water-conduits issue. Epitaphs were formerly inserted in the surrounding walls. To the N. is the entrance to the last sinuosity of the Ear of Dionysius (see above).

From the upper part of the theatre the rock-hewn *Street of the Tombs* (Via delle Tombe) ascends to the left. In the sides are numerous cavities and tomb-chambers, all of which have been despoiled of their contents and decorations. This route brings us in 5 min. to the summit of the desolate plateau, which the pedestrian may traverse to (1½-2 hrs.) Fort Euryalus. We follow the broad road to the right, which follows the course of the ancient conduit, and soon contracts. To the left we enjoy a view over the plain in which lay the Roman Neapolis, with the sumptuous temples of Demeter and Persephone erected by Gelon in 480 with the proceeds of spoil taken from the Carthaginians. On the height which we now traverse were situated the ancient Neapolis and Temenites; and within the latter stood the Temenos of Apollo, with the statue of the god, which Verres attempted to carry off, and which was afterwards removed to Rome by Tiberius. On the right, farther on, we pass the *Buffalaro* hill, from the quarries of which Dionysius procured stone for the city-wall. It was here that the tyrant is said to have confined the poet and philosopher Philoxenus for having disparaged his verses (thence named *Latomia del Filosofo*).

The Carriage Road to Fort Euryalus coincides at first with the road to Floridia. Those who have visited the Greek Theatre by carriage must, accordingly, return to the circular space mentioned at p. 351. — About ¾ M. beyond that point the road to Palazzolo diverges to the left, and, 1 M. farther on, the new and well-made road to the Euryalus quits that to Floridia. It then describes a circuit by the mill of *Sinerchia*, and approaches the fort from the W.

***Fort Euryalus** (now called *Mongibéllesi*) stands at the W. extremity of the ancient city, at the point where the N. and S. walls erected by Dionysius on the table-land converged. It terminates towards the W. in four massive towers, flanked with two deep fosses hewn in the rock. (The custodian, who keeps the key of the gate, is generally on the spot. Gentlemen, however, may explore the different passages without assistance.) From the first of these fosses diverge a number of subterranean outlets, connected with each other, and forming passages accessible to infantry, and even cavalry, communicating with the great court behind the towers. Another subterranean passage, lately cleared of rubbish, leads to a fort situated on the line of the city-wall farther N. In the rocks opposite these apertures are hollows which were probably used as magazines. Those to the right contain inscriptions of letters or numbers which have not yet been deciphered.

About ½ hr. farther is the miserable village of *Belvedere* (poor osteria), which lies on the narrow W. ridge extending from the hill of the Epipolæ towards the mountains, and beyond the precincts of

the ancient fortifications. Immediately beyond the village rises the **Telegrafo* (610 ft. above the sea), a hill crowned with a conspicuous white tower (inaccessible), and commanding an excellent survey of the site of ancient Syracuse. The view to the N., however, is still finer: to the left rises the Mte. Crimiti, the ancient *Thymbris*, on which one of the old aqueducts takes its rise; then Ætna in the distance; in the background the mountains of the E. coast of Sicily, and more to the right the mountains of Calabria.

The N. side of the Epipolæ is bounded by the remains of the *Wall of Dionysius*, which active walkers and climbers may follow. Numerous fine views are obtained of both land and sea. At several points we encounter solitary olive-trees, in the shade of which a pleasant rest may be enjoyed on one of the massive blocks of the old wall. Half-way between the Euryalus and the point where the road to Catania intersects the city-wall probably stood the Athenian *Fort of Labdalon* (p. 350). In the valley below, probably on the sea, lay *Leon*, whence the Athenians stormed the Epipolæ. — Those who have driven to the Euryalus and wish to visit the wall of Dionysius should order the carriage to meet them at the Scala Greca (p. 356).

b. *Eastern Portion.*

S. Lucia. Latomia de' Cappuccini. Villa Landolina. Latomia Casale. S. Giovanni and the Catacombs.

This part of the ancient city consists chiefly of the Achradina, remains of the fortifications of which may be distinctly traced on all sides. It is separated from the island of Ortygia by the *Small Harbour*, which Dionysius formed by throwing an embankment across the open sea, and the narrow entrance of which was capable of being closed.

We may either follow the road diverging to the right from the Catania road near the solitary column already mentioned (comp. p. 351), or we may effect a considerable saving by crossing the small harbour directly from the town (25 c.). Those who follow the road will pass the so-called *House of Agathocles*, a Roman building in a garden to the left, and (1/4 hr. from the gate) the landing-place of the boats, where remains of ancient boat-houses are still to be seen in the water.

At this point the road divides. The right branch skirts the coast, crosses the railway-cutting by a bridge, and leads direct to the Capuchin monastery (25 min.; see below). The left branch crosses the railway immediately, turns to the right, and leads towards the conspicuous campanile of **Sta. Lucia,** a church erected in the 11th cent. on the spot where the tutelary saint of the town is said to have suffered martyrdom, but frequently restored. The W. Portal is the only part of the original church still existing. Over the high altar, the Martyrdom of the saint, by Caravaggio.

A passage from the right transept leads past the tomb of the saint to a *Round Church*, partly subterranean, containing a statue of the saint, of the school of Bernini. — To the left of the church a road leads to (8 min.) S. Giovanni (see below).

Passing to the right of S. Lucia, and after 10 min., above the cypress-planted modern cemetery *(Hypogeum)*, turning to the right again, we reach (5 min.) a suppressed *Capuchin Monastery*, now a farm, where refreshments are to be had. The neighbouring ***Latomia de' Cappuccini** is one of the wildest and grandest of these ancient quarries, and it was here probably that the 7000 captive Athenians languished (key at the farm, 30-50 c.). Negotiations have recently taken place for the purchase of the monastery and latomia, with a view to the erection of a large hotel.

We retrace our steps, but after 5 min., above the cemetery, we go straight on by a low wall, and in 5 min. more reach a road ascending to the upper Achradina.

Following this road to the left between garden-walls for 5 min., we reach the **Villa Landolina** (last door on the right), situated in a small latomia, and containing the tomb of the German poet *A. v. Platen* (d. 1835). — A few paces farther we reach a road coming from S. Lucia; we follow it to the right, and turning to the right again after 3 min. we observe the façade of S. Giovanni before us.

Those who do not visit the Villa Landolina cross the road mentioned above, which ascends to the Achradina, and go straight on. On the right, after 5 min., is the **Latomia Casale**, in which the Marchese Casale has laid out a flower-garden (now neglected). — From this point we observe the Catania road, and to the left the church of S. Giovanni.

S. Giovanni was founded in 1182, but afterwards frequently restored, so that parts of the W. façade, with the rose-window and the portal, are all that remain of the original building. A flight of steps descends from the church to the *Crypt of St. Marcian*, which dates from the 4th century. This lower church, built in the form of a Greek cross, is one of the most ancient in Sicily, and stood in connection with the Catacombs. On each side is an apse, except on the W. where it is approached by steps. It contains the tomb of St. Marcian, who is said to have suffered martyrdom, bound to one of the granite columns now placed here. On the walls are the remains of old frescoes.

Near S. Giovanni is the entrance to the Catacombs. (On leaving the church we turn to the left for a few paces and reach the custodian's house opposite a good osteria; fee $^1/_2$ fr.)

The **Catacombs** of Syracuse are among the most imposing burial-places of the kind known. The part usually visited extends under the anterior terrace of the Achradina in one story, which has been partially excavated for a distance of about 100 yds. It dates

from the 4th cent. A.D., and not from an ante-Christian period as sometimes supposed. The large circular chambers, among which the 'Rotonda d'Antiochia' is the most notable, are a peculiarity of these catacombs. Of the mural decorations few traces are now left. The early Christian sarcophagus in the Museum (p. 348) was found here in 1872. — The upper story of the catacombs in the adjacent *Vigna Cassia* was also constructed in the 4th cent., but the lower story, to which access is now difficult, is of an earlier period and seems to be very extensive. Other early Christian tombs have been found between S. Lucia and the Latomia de' Cappuccini.

The Catania road passes a few hundred paces to the W. of S. Giovanni; and we reach it at the point where the above-mentioned path to the Amphitheatre and the Greek Theatre diverges. — About 5 min. to the N. of that point, to the left of the road, are the so-called *Tombs of Timoleon and Archimedes*, with Doric façades, and arbitrarily named. The tomb of Archimedes, which was rediscovered by Cicero, was probably outside the town.

If time permits, the traveller should not omit to follow the Catania road to the N. as far as the point where it intersects the ancient fortifications of the *Tyche* quarter and descends to the coast *(Scala Greca)*, 4 M. from the town-gate. The *View thence of the sea and Ætna is one of the finest near Syracuse. — We may then follow the hills to the right as far as the tonnara, and return along the boundary of the Achradina, the fortifications of which are still partly traceable.

A charming Walk is afforded by a circuit of the various Latomie, looking down upon them from above. We begin with the Latomia de' Cappuccini, and proceed thence to the Latomie Casale, S. Venera (Targia), Greco, and Paradiso. An interesting view of the Lat. Targia is obtained from a modern aqueduct, on which we may walk. For this excursion a good guide (such as *Salv. Politi*) is requisite; the detour by S. Giovanni may be avoided by traversing the Abela property.

When the sea is calm, a pleasant *Excursion by Boat (1½-2 fr.) may be taken to the caverns in the coast of the Achradina, situated beyond the rocky islets of the *Due Fratelli*, between the small harbour and the *Capo Panagia* (the *Grotta di Nettuno* and others).

III. The Anapo, Olympieum, and Cyane.

This excursion takes 3-4 hrs., and is usually made in a boat with three rowers (to the Cyane Fountain 6-8 fr. and fee). If the sea is rough, travellers may prefer to drive to the mouth of the Anapo. The trip up the river is pleasant, but very troublesome for the boatmen owing to its narrowness and the thickness of the water-plants. Walkers may ascend by a small embankment on the right bank of the river as far as the papyrus-plants, but the spring itself, on account of its marshy environs can only be reached by boat. — The two columns of the Olympieum, which are of no great interest, may be visited either in going or returning. The hill can only be approached on the E., N., or N.W. side, as the ground on the other sides is very marshy.

The road to Noto, which leads to the S.W. of the circular space mentioned at p. 351, runs at first within a short distance of the

shore of the Great Harbour, traversing the swamps of *Syraco* and *Lysimelia*. Beyond the 2nd kilomètre-stone ($1^1/_4$ M.) it crosses the *Anapo (Anapus)*, which rises on the hills to the W. and falls into the harbour of Syracuse after a winding course of about 16 M. A footpath skirts the right bank of the stream, and then ascends on the bank of the *Cyane* brook which falls into the Anapo $^2/_3$ M. above its mouth.

On a height (60 ft. above the sea), not far from the confluence of the two streams, stands a conspicuous and solitary pair of columns. A rough road leads towards them from the Anapo bridge in 10 min., but before it enters a hollow we take a footpath to the right. These very mutilated columns, to which the path does not lead the whole way, stand in the middle of the fields, and now form the sole remains of the famous **Olympieum**, a temple of the Olympian Zeus, dating from the earliest Syracusan period (peripteral hexastyle). Gelon provided the statue of Zeus, the beauty of which is extolled by Cicero, with a golden robe from the spoil of Himera, which Dionysius I. removed as being 'too cold in winter, and too heavy for summer'. — As this was a point of strategic importance, it was usually made the basis of operations when the city was besieged. In 493 Hippocrates of Gela established his headquarters here. At the beginning of the Athenian siege (415) the Olympieum was taken by Nicias by a *coup-de-main*, but fearing the wrath of the gods he did not venture to take possession of the treasures it contained. At a later period the Syracusans fortified it and surrounded it with a small fortified town *(Polichne)*; but this did not prevent Himilco in 396 and Hamilcar in 310 from pitching their camps here; and in 213 Marcellus succeeded in gaining possession of the spot. The surrounding marshes, however, were fraught with peril to the besiegers. Fine view of Syracuse. Near the Olympieum were situated the handsome tombs of Gelon and his self-sacrificing wife Damarata.

The upper part of the *Fiume Ciani*, or *Cyane Brook*, is remarkable for the great luxuriance of the surrounding vegetation. On both banks, particularly in autumn, rise lofty papyrus-plants, some of them 20 ft. in height, planted here by the Arabs, and imparting a strange and almost tropical character to the scene. The stream has its source in the **Fountain of Cyane,** the 'azure spring', into which the nymph of that name was metamorphosed for presuming to oppose Pluto when he was carrying Proserpine to the infernal regions. The Syracusans used to celebrate an annual festival here in honour of Persephone (Proserpine). The clear spring, which abounds with fish, and is bordered with papyrus, is now called *La Pisma*.

43. Excursion to Malta.

See Map of Sicily.

The Steamers of the *Florio Co.* afford a convenient opportunity of visiting the island of Malta from Syracuse. They start twice weekly (Sun. and Wed.) at 11 p. m., reach Malta about 7. 30 next morning, and quit it again at 9 p. m.; return-tickets at a reduction of 20 per cent. Fare to or from the steamer 1 shilling. Fares from Malta to Tunis or Sicily must be paid in *gold*. Passports are sometimes asked for on the traveller's arrival and departure. Those who intend returning to Sicily the same evening should devote the forenoon to the town (harbour, cathedral, and palace of the governor), then drive to Città Vecchia (p. 360; calesse, a kind of gig, there and back 4-5 fr.). — Steamboats also ply between Malta and *Tunis (Società Rubattino)* weekly in 25-30 hrs. (see p. 374); to *Tripoli* weekly in 22 hrs.; by *Gibraltar* to *England*, etc. (enquiry should be made beforehand).

The group of the islands of *Malta*, *Gozzo*, and *Comino* lies 56 M. to the S. of the coast of Sicily, 174 M. from the S. extremity of Italy, and 187 M. from the African coast. N. latitude of La Valetta, the capital, 35° 54′; E. longitude 14° 31′. Malta is 20 M. in length, and $9^1/_2$ M. in breadth; Gozzo $10^1/_2$ M. long and $5^1/_4$ M. broad; Comino $1^1/_2$ M. long and $1^1/_4$ M. broad. The highest point of Malta is 590 ft. above the sea-level. The total population of the islands is 147,000 souls, of whom about 10,000 are English and foreigners. The climate is hot (mean temperature in January 61°, in August 95° Fahr.). The island of Malta rises precipitously from the sea in the form of a sterile rock, and appears at first sight entirely destitute of vegetation, the fields and gardens being enclosed by lofty walls and terraces of stone. Through the indefatigable industry of the inhabitants in pulverising the upper stratum of rock and in irrigating the soil, nearly two-thirds of the barren surface have been converted into luxuriantly fertile arable land. The produce yielded is rarely less than fifteen to twenty-fold, whilst in some favoured spots it amounts to fifty or sixty-fold. After the hay or corn-harvest in May and June the land is generally sown for the second time with cotton, which is also manufactured here. Fruit is very abundant, especially oranges, lemons, and figs. The natives are a mixed race, being descendants of the various nations who have at different periods been masters of the island. Their language is a corrupt dialect of Arabic mingled with Italian *(lingua Maltese)*. Most of the higher classes understand Italian, which is also the official language in the law-courts. English, however, is used in the other departments of government and spoken by the higher officials. The Maltese are well known throughout the Mediterranean as an enterprising seafaring and commercial people. Their island is indebted to its central position for the great strategic importance which it has ever possessed. Being a convenient station on the route to the East, and boasting of an admirable harbour, the island is, like Gibraltar, one of the principal bulwarks of the naval supremacy of England. The English garrison usually numbers about 10,000 men.



Geograph. Anst. von

Wagner & Debes, Leipzig

Malta is supposed to be identical with the island of *Ogygia* mentioned by Homer, where the nymph Calypso, the daughter of Atlas, whose cavern is still pointed out, is represented as having enslaved Odysseus. The Phœnicians of Sidon most probably founded a colony here at a very early period, after which Greek settlers repaired to the island (about the year B.C. 736). The island, then called *Melite*, with a capital of the same name, was conquered by the Carthaginians about B.C. 400, and afterwards (in B.C. 212) fell into the hands of the Romans. The latter erected temples to Apollo and Proserpine, and a theatre, a few traces of which still exist. In the autumn of A.D. 61 St. Paul was wrecked on the N. coast of the island, and converted several of the inhabitants to Christianity. In 454 Malta was conquered by the Vandals, in 464 by the Goths, in 533 by Belisarius for the E. Empire, in 870 by the Arabs, and again in 1090 by the Normans under Roger, by whom it was united with the kingdom of Sicily. It then shared the fortunes of Sicily down to 1530, when the Emperor Charles V. presented the island to the knights of St. John after their expulsion from Rhodes by the Turks. The order now assumed the title of knights of Malta, and gallantly defended the island, which had become one of the great bulwarks of Christianity, against the repeated attacks of the Turks. The most fearful siege they sustained was that of 1565, when they were attacked by the principal armament of Sultan Soliman II. under Mustapha and Piale. In consequence of this event the Grand Master Jean de Lavalette founded the town of Lavalette (now the capital), which is regarded as impregnable. On 17th June, 1798, Buonaparte, when on his way to Egypt, gained possession of the town through treachery and stratagem, but on 8th Sept., 1800, after a siege of two years, it was captured by the English, who have since been masters of the island, and govern it mainly in accordance with its ancient laws and institutions.

La Valetta. — Hôtel Impérial, pension 8*s.*; Dansfield; Cambridge; Angleterre; Croce di Malta, all of the first class and in the English style. — *Commissionnaire* 5-6 fr. per day.

English money is the currency of the island, but French and Italian gold are also in common circulation.

La Valetta, the capital of the island, erected in 1566-71, with about 70,000 inhab., rises in an amphitheatrical form on a promontory, which is surrounded by deeply indented bays. The *Harbour* on the S.E. side, defended by Fort St. Elmo and other batteries, is considered almost impregnable. The harbour, one of the best on the Mediterranean, being well sheltered and upwards of 60 ft. deep, presents a busy scene, in which various Oriental elements are observable. The streets ascend precipitously from the quay, often by means of long flights of steps, and are far superior in cleanliness to those of other towns on the Mediterranean. The Str. Reale, extending from St. Elmo to the Porta Reale, a distance of more than $^1/_2$ M., is the principal street.

The richly decorated cathedral of S. Giovanni, dating from 1576, contains monuments of Grand Masters and knights of the Maltese Order, grouped according to their nationality.

1st Chapel on the right (del Crocifisso): Beheading of St. John, altar-piece by *Mich. Angelo Caravaggio.* — 2nd Chapel, *Portuguese*: monuments of Manoel Pinto and the Grand Master Manoel de Vilhena, the latter entirely of bronze. — 3rd Chapel, *Spanish:* monuments of four Grand Masters, the largest being those of Roccafeuil and N. Coloner. — 4th Chapel, *Provençals.* — 5th Chapel, *della Vergine*, richly decorated with silver: town-keys, taken from the Turks, are preserved here as trophies. — To the left of the principal entrance is the bronze monument of the Grand Master Marc Antonio Zondadario. — 1st Chapel on the left (or

Sacristy) contains a few portraits. — 2nd Chapel, *Austrians.* — 3rd Chapel, *Italians:* pictures (St. Jerome and Mary Magdalene) attributed to *Caravaggio.* — 4th Chapel, *Frenchmen*: monuments of two Grand Masters and of Prince Louis Philippe of Orleans (d. 1808). — 5th Chapel, *Bavarians.* — A staircase descends hence to a vault containing the sarcophagi of L'Isle Adam, the first Grand Master, La Valette, and several others.

The Palace of the Governor, formerly the residence of the Grand Master, is sumptuously fitted up, and still contains a number of interesting weapons and trophies of the period of the knights, though the French plundered it of many of its treasures. — The *Houses* of the different nationalities (such as the *Auberge de Provence*, *d'Auvergne*, *de Castille*, *de France*, and *d'Italie*) have all undergone considerable change. — Adjacent to the palace is the handsome building of the *Library*, with about 40,000 vols. and a few Phœnician and Roman antiquities found in the island.

Pleasant Walks along the ramparts, which are adorned with numerous statues of Grand Masters and of English Governors. The best point of view is at the *Baracca Nuova.* The *Botanic Garden* is also a favourite resort.

On the E. side of the harbour lies the older part of the town, called the *Città Vittoriosa*, inhabited by the lower classes. Farther distant is the *Burmula*, or *Città Cospicua*, with its new docks; and lastly the *Senglea* or *Isola.* The entrance to the harbour here is commanded by the fort of *Ricasoli.*

An aqueduct, begun in 1610, with numerous arches intersecting the environs, supplies the town with water. The *Palace of S. Antonio*, the residence of the Governor, with a large and well-kept garden (visitors admitted), is about $4\frac{1}{2}$ M. distant. The fortified **Città Vecchia,** or *La Notabile*, 2 M. farther, the ancient capital of the island, contains a few relics of the Roman period. The richly decorated *Cathedral* is said to occupy the site of the house of Publius, who when governor of the island accorded a hospitable reception to St. Paul (Acts, xxviii). The terrace commands an extensive prospect. The church of *S. Paolo* is erected over a grotto which is said to have been occupied by the Apostle during the three months of his stay on the island. The sacristan also shows some catacombs in the vicinity, which are partly of ante-Christian origin, but otherwise uninteresting. — *Il Boschetto*, an extensive public garden which may be visited if time permits, lies 2 M. to the S. of Città Vecchia.

The island of **Comino** is almost uninhabited. **Gozzo,** which is well cultivated, was the ancient *Gaulos*, the site of a Phœnician, and afterwards of a Roman town. *La Torre de' Giganti*, constructed of blocks of rock without mortar, possibly belonged to a Phœnician temple.


SARDEGNA
1:1.350.000
C. Capo, F. Fiume, I. Isola, M. Monte, Mti Monti,
N. Nuraghe, Pta Punta, Pto Porto, R. Rio, V.N. Villa Nova.
Strade Reali & Provinciali
" Carreggiabile
" Praticabile dai soli cavalli, e muli.
Bocche di Bonifacio
I. dei Larosei
I. dei Razzoli
I. di Santa Maria
I. dei Budelli
Pta del Falcone
Sta Teresa
I. dei Spargi
I. della Maddalena
Capo della Testa
I. di Caprera
Pta di Rena Bianca
Golfo di Arsachena
Capo di Ferro
Golfo del Pevero
Pta di Pignola
Pta della Scomunica 1213
Pta Caprara o. Lo Scorno
Pta dell'Orsa
La Petrosa
La Trinità
I. di Mortorio
I. dell' Asinara
Pta del Trabucato
M. Tinnari
M. Giunchera 1619
I. di Soffi
Golfo di Congianus
Cala Francese
Cala Filasa
Pta di Conguinosa 1368
Capo Figari
41°
Il Castellasso
Golfo dell'
Capo del Falcone
I. Piano
Pta Negra
Pta Coscia di Donna
Asinara
P. Coghinas
Pta Spina Agnia 1563
M. Pino
I. di Figarello
Golfo di Terranova
Castel Sardo
Farcadu
Calangianus
C. Ceraso
I. di Tavolara
Tempio
Terranova
I. di Molara
Stagno di Pilo
M. Perdas de Fogu
Sedini
Porto Torres
M. di Sta Giusta
Pianu Ezza
Mti di Limbara
Capo Coda Cavallo
Porto della Taverna
Porto di Brandinchi
Capo Negretto
Sorso
Sennori
Nulvi
Perfugas
Monti
Stagno di S. Teodoro
Pta de su Carregu
M. Alvu
Osilo
Chiaramonti
Berchidda
Pta Pedrosa od. d'Ottiolo
Capo dell'Argentiera
M. Forte 1216
Sassari
Sassu 1570
Tula
Oschiri
M. di S. Tomeo 1090
M. Nieddu 1090
Stagno di Barace
M. Doglia 1342
Ossi
Florinas
Ploaghe
Sassari
M. d'Ala
M. Teppiore
I. dei Pedrami
Le Ossiere
Uri
Cadreppuzzu
Monte Acuto
M. Lerno 1251
Alà
Terpo
Posada
Porto Conte
Capo della Caccia
Cuttiffari
Banari
M. Santo
Ozieri
Padada
Buddusò
Loda
Nuscole 886
Pta di S. Lucia
Alghero
Valverde
M. Arangias
M. Nonnu 1278
Pta de su Muzzere 1102
Pta di Morbulu
M. Alvu
Capo Comino
Pta di Peglina
Villa Nova
M. Leone
Tiesi
Romana
Oridda
M. Ramonte
M. Minerva 1276
Giave
Bultei
Nule
Bitti
Olulla
M. Rasu 1382
Rio de sua Alinos
M. Monnu
Pta di Su Cristo 1398
Pozzo Maggiore
Bonorva
Pona
Orune
Loculi
Onifai
Pta Nera
Capo Marrargiu
Mti di Tarrattalia
Altipiano della Campeda
Catena del Marghine
Boortano
Lollove
Nuoro 1178
Sa Paliade
Fratelli
Orosei
Bosa
Suni
N. de Romedi 1773
Villarasa
Oroteli
Sa Guiana
M. Erveri
Tres Nuraghes
Macomer
Oruni
Riola
Dorgali
Alà e Bidda
Golfo di Orosei
Bonarcado
Cuglieri
Ottana
Mamoiada
Orgosolo
Pta Solitu
Rio Mannu
Sedilo
Ollolai
Gavoi
Monte
Austis
Gollorai
Ortueri
Sorgono


Golfo di Oristano
Golfo di Cagliari
Golfo di Palmas
Golfo di Quartu
Golfo di Tortoli
Golfo di Bellarista
Golfo di Carbonara
Capo Marrargiu
Stagno Sala de Porcu
L. di Mal di Ventre
Stagno di Cabras
Capo della Frasca
Stagno di Marceddi
Tonnara di Flumentorgiu
Capo Pecora
I. Pan di Zucchero
Capo Altano od. Giordano
I. Piano
Capo Sandalo
I. di S. Pietro
I. di S. Antioco
Capo Sperone
Capo Teulada
Capo di Pula
Capo Carbonara
I. dell' Ogliastra
I. di Serpentara
I. dei Cavoli
Monti del
Scale
Miglie Italiane (60=1°)
Miglie Tedesche (15=1°)
Chilometri (111,307=1°)
Miglie Inglese (69,16=1°)
Geograph Anstalt von
Wagner & Debes, Leipzig

44. Sardinia.

Steamboats (*Società Rubattino*). a. From Leghorn weekly (Frid. evening) direct to Cagliari in 32 hrs. (fares 78 fr., 56 fr.); also weekly (Thurs. evening) direct to Porto Torres (Sassari) in 19 hrs., and weekly (Sun. forenoon) viâ Bastia in Corsica and the island of Maddalena in 30 hrs. — b. From Cività Vecchia weekly (Wed. afternoon) direct to Cagliari in 23 hrs. (fares 63 fr., 42 fr.), and weekly (Mon. evening) along the E. coast of Sardinia, calling at Terranova, Siniscola, Orosei, and Tortoli; also weekly (Wed. afternoon) viâ Maddalena to Porto Torres in 24 hrs. — c. From Naples to Cagliari weekly (Frid.) in 30 hrs. (68 fr., 45 fr.). — d. From Palermo to Cagliari weekly (Sat.) in 22 hrs. (61 fr., 41 fr.). — e. From Tunis to Cagliari weekly in 18 hrs. (48 fr., 32 fr.). — f. From Ajaccio to Porto Torres weekly in 7 hrs. — A steamer also plies along the coast between Porto Torres and Cagliari.

Geography and Climate. *Sardinia* (Ital. *Sardegna*, Greek *Sardo*), situated between 38° 52′ and 41° 16′ N. latitude, and separated from Corsica by the Strait of Bonifacio, is 119 M. distant from Africa, 140 M. from Italy, and 180 M. from Sicily, and next to the latter is the largest island in the Mediterranean. Its length from N. to S. is 174 M., its breadth from E. to W. 70 M., area 9463 sq. M., population (in 1876) 658,500 souls. About nine-tenths of the island are mountainous; the only extensive plain is that which lies between the bays of Cagliari and Oristano. The mountains, corresponding in direction with those of Corsica, stretch from N. to S.; their chief formation, especially in the N. portion, is granite, next to which are tertiary rocks, here and there broken by extinct volcanoes. The central part of the island is much less elevated than Corsica, but of considerably greater breadth. *Bruncu Spina*, the highest peak of the *Gennargentu*, is 6266 ft. in height. There are no rivers of importance in the island; the largest is the *Tirso*, which falls into the Bay of Oristano; the *Dosa* descends to the E. coast, and the *Coghinas* to the N. — Sardinia is surrounded by a number of smaller islands, such as *Asinara*, *La Maddalena*, *Caprera* (residence of Garibaldi), and *Tavolara* on the N., and *S. Antioco* and *S. Pietro* on the S.W. The coast is somewhat monotonous and uninteresting; the finest part is on the S. side, where the Bay of Cagliari is situated. Sardinia was once one of the granaries of Rome, but owing to the sparseness of the population has now lost all claim to such a distinction. A large proportion of the soil is uncultivated, whilst among the mountains about one-fifth of the area is clothed with forest. The chief exports are the commodities yielded by the mines (lead the most abundant; then silver, iron, copper, brown-coal, etc.), the produce of which is said to have increased tenfold within the last twenty years. Most of them are worked by foreign capitalists. Agriculture is also gradually improving. In all respects, however, the island is far inferior in development and civilisation to the mainland. In the first place roads for the transport of the products of the country to the coast are much wanted. Then the malaria, or *Intemperie* as it is called here, renders the island, with the exception of the larger towns, uninhabitable for strangers from July to October. Fever, which prevails principally on the low ground, frequently extends its ravages to a considerable height, in consequence of which the mines are deserted during the period above mentioned. The climate of Sardinia has always been regarded as unhealthy, but the evil has been greatly aggravated by the defective culture of the soil. The natives, however, appear to be habituated to dangers which would often prove fatal to strangers. The principal precaution they use consists in wearing fleeces, a usual costume of the Sardinian shepherds, who, to the no small surprise of travellers, present the appearance of being closely enveloped in fur under the scorching rays of a July sun. Another great obstacle to the prosperity of Sardinia is the deplorably defective state of education, in which respect the island is behind all the other provinces of Italy. Out of 10,000 inhabitants 8798 were in 1872 unable to read or write (in Lombardy 5332, in Sicily 8722).

Customs and Characteristics. The Sardinians, with the exception of

the inhabitants of Cagliari and Sassari, have as yet been little influenced by the modern advances of civilisation, and in remote districts the traveller may imagine himself transferred to a period several centuries earlier. The inhabitants, who are probably of the same race as the Corsicans, and belong to the Iberian family, more resemble the Spaniards than the Italians in character, and this peculiarity was doubtless confirmed by the long duration of the Spanish supremacy. Their demeanour is grave and dignified compared with that of the vivacious Italians, and exhibits a frequent tendency to melancholy, harmonising well with the sombre black and white of their national costume. The latter consists of a blouse of black cloth without sleeves *(colettu)*, black gaiters *(borzaghinos)*, a black Phrygian cap *(baretta)*, white knee-breeches, and white shirt-sleeves adorned on festive occasions with large and handsome gold buttons. The fierce and warlike disposition of the ancient Sardinians still manifests itself in the revengeful spirit of their descendants, which occasionally leads to deadly feuds. These faults, however, are to some extent counterbalanced by the sterling virtues peculiar to a primitive and untutored race, viz. their unwavering fidelity to their sovereign, their chivalric sense of honour, and their hospitality. National poetry is carefully cultivated, and is remarkable for its plaintive character. The language consists of a number of dialects, differing widely in many of their roots; several of them closely resemble Spanish, or rather Latin (e. g. *bona dies*, good day). Strangers will find it utterly impossible to understand or make themselves understood anywhere except in the larger towns.

Antiquities. The antiquities of Sardinia are also in keeping with the other peculiarities of the country. Those which date from the periods of the Carthaginian and Roman supremacy or from the middle ages are far inferior to those of Italy and Sicily. Unusual interest, however, attaches to the curious relics of a far more remote and even pre-historic epoch. These are the so-called *Nuragghi* or *Noraghe*, found in no other district, except in the Balearic Islands, where they are called *Talayots*. They are conical monuments with truncated summits, 30-60 ft. in height, 35-100 ft. in diameter at the base, constructed of unhewn blocks of stone without mortar. They are situated either on isolated eminences among the mountains, or on artificial mounds on the plains. They generally contain two or three conically vaulted chambers, one above the other, and a spiral staircase constructed in the thick walls ascends to the upper stories. General La Marmora once counted 3000 towers of this kind in the island, and their number is still very great, although the advance of agriculture has necessitated the removal of many of them. Of the various conjectures which have been formed as to the purpose served by these enigmatical structures, the most common and probable is that they are monumental tombs, erected by the aboriginal inhabitants of the island. The Giants' Graves *(Tumbas de los Gigantes)*, oblong piles of stones 3-6 ft. in breadth and 15-36 ft. long, are believed to belong to the same remote period. The *Perdas fittas*, or *Perdas lungas*, monuments of stone corresponding to the Celtic menhirs and dolmens, are of much rarer occurrence in Sardinia.

Travelling. A visit to Sardinia, although now easily accomplished by steamboat, will hardly interest the ordinary tourist. Nature, which has so bountifully lavished her favours on many of the lands of the south, has indeed by no means withheld a due share from the island. But the traveller will hardly find these attractions a sufficient inducement, unless combined with scientific objects, or with the desire to explore a peculiar and semi-barbarous country. With the exception of excellent fishing and shooting, amusements of any kind must of course not be expected. The traveller will naturally desire to see more of the country than the district traversed by the high-road from Sassari to Cagliari, but, if he quit this main route, he will generally find himself dependent for food and lodging on the hospitality of the natives. Letters of introduction to some of the inhabitants of Sassari or Cagliari are therefore most desirable; and, once provided with these, the stranger will have little difficulty in procuring others to enable him to make his way through the greater part of the island. Sardinian hospitality is remarkable for the cordiality and courtesy with which it is accorded, and it affords an admirable opportunity of observ-

ing the character and customs of the island and its natives. The etiquette of the household of his host may, however, frequently prove irksome to the weary traveller, who will sometimes be obliged to wait several hours before he can satisfy the cravings of his unwonted appetite. The upper classes generally dine between 1 and 2 o'clock, and sup between 9 and 11. Remuneration for hospitality is invariably declined, but a liberal fee should be given to the servants (2-5 fr. per day according to circumstances).

The most suitable season for a visit to Sardinia is from the middle of April to the middle of June, after which dangerous fevers are very prevalent down to the beginning of November.

The construction of a system of Railways was undertaken about ten years ago, but of late little has been done towards its completion. The following lines were open in 1880: — 1. *From Cagliari to Oristano*, 59 M. — 2. *From Cagliari to Iglesias*, 34 M., identical with the first as far as (10 M.) Decimomannu. — 3. *From Giave* viâ *Chilivani* (whence diverges a branch to *Ozieri*) *and Sassari to Porto Torres*, 58 M.

Diligences, similar to those on the mainland, but sometimes very uncomfortable, run on the principal high-roads daily. The most interesting points in the island, however, cannot be reached by carriage, and the traveller must have recourse to riding, which is here the characteristic and universal mode of locomotion. The Sardinian horses are small, active, and enduring; their usual pace is an ambling trot of 4-5 M. an hour, and they are admirably adapted for traversing the precipitous forest-paths which are the sole means of communication between the villages of the interior. Strangers cannot possibly find these paths unaided, and as moreover the language cannot be understood except through the medium of an interpreter, the services of a guide are indispensable in the more remote districts. A guide *(viandante)* with two horses for a single excursion or for a tour of several days may generally be engaged even at the smaller villages. The charges depend on a variety of circumstances, *e.g.* the demand for agricultural labour, etc., and are therefore liable to considerable fluctuations. Thus, for the journey from Oristano to Fordungianus (a ride of $3^1/_2$ hrs.), 7 fr. were recently paid for the services of a man and two horses; from Fordungianus to Tonnara (8 hrs.) 10 fr.; from Tonnara to the summit of the Gennargentu and back (6 hrs.) 5 fr. for a man with one horse; from Tonnara to Nuoro ($10^1/_2$ hrs.) 15 fr. for a man and two horses. These payments were regarded as amply remunerative. For a tour of considerable length the traveller is recommended to secure the services of a viandante well acquainted with the country, for the whole expedition. This is a very attractive mode of travelling, and many hours and even days may be spent in traversing beautiful wooded districts without a single human habitation being encountered. In such cases, however, a supply of provisions and wine must not be forgotten. Whilst the traveller selects the side of some well-shaded, gurgling spring for a halting-place, the horses generally find luxuriant herbage in the neighbourhood, and will seldom be interrupted in their repast, as the pastures in the sparsely peopled parts of the island are regarded as common property. On such occasions the appearance of a Sardinian mountaineer in his wild and quaint costume may awaken apprehensions as to the safety of one's purse, but the inoffensive salutation of '*bona dies*' will speedily reassure the traveller. The country will be found replete with attractions, but the villages are generally dull and uninteresting, and apparently quite excluded from all intercourse with the external world.

History. Of the more civilised nations of antiquity the *Phœnicians* from Carthage were the earliest masters of the island. They founded several towns on the coast, such as Caralis, the modern Cagliari, where they concentrated the traffic of the island. During their supremacy, and even during that of their successors the Romans, the interior of the island preserved its independence to some extent. Traces of the Phœnician epoch are recognisable in a few Punic inscriptions still extant, and especially in the innumerable little idols of bronze, the distorted figures of which accord with the peculiar character of the Phœnician religion. Scarabæi, or stones cut in the form of beetles and worn in rings, presenting a thoroughly

Oriental appearance, are also frequently found, and doubtless belong to the same period. In B.C. 238, shortly after the 1st Punic War, Sardinia was wrested from the *Carthaginians* by the *Romans*, who found it an invaluable acquisition on account of the productiveness of its fields and its mines. Criminals condemned for grave offences, and subsequently numerous Christians, were compelled to work in these mines. The Romans themselves shunned the island as being unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish. Great numbers of the inhabitants were brought to Rome and sold as slaves at a merely nominal price, for even during servitude they maintained their indomitable character and formed no very desirable acquisition to their purchasers (whence the Roman expression *Sardi venales*, 'as cheap as a Sardinian').

In 458 the *Vandals* made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the Eastern Empire. The weakness of the latter, combined with the unremitting attacks of the Saracens, favoured the gradual rise of native princes, who recognised the pope as their patron and protector. When at length the *Arabs* began to establish themselves permanently in the island, John XVIII. preached a crusade against the infidels, promising to bestow the island on those who should succeed in expelling them. This was effected by the united efforts of the *Genoese* and *Pisans*, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arborea, which were presided over by '*Giudici*' or judges. Neither Genoa, however, renounced her claim, nor the papal see its supremacy; and the Giudici, profiting by these disputes, succeeded meanwhile in establishing themselves as independent princes, and governed the island in accordance with its national laws and customs. In 1297 Boniface VIII. invested the kings of Arragon with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes was the Giudichessa Eleonora of Arborea (d. 1404), whose contests with Arragon and whose code of laws, the '*Carta de Logu*' (del luogo), attained great local celebrity. This code was constituted the law of the whole island by Alphonso of Arragon in 1421, and Eleonora's name is still the most popular among those of the earlier history of Sardinia. In 1455 a parliament (Cortes) was established, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal business was the voting of taxes. Under Ferdinand the Catholic in 1479 the native princes were deprived of their independence, and the island was now governed, to the universal satisfaction of the inhabitants, by *Spanish Viceroys*. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the *House of Austria*, who in 1720 ceded it to *Victor Amadeus II.*, *Duke of Savoy*, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of this family, and afforded it refuge and protection during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure. In consequence of the Treaty of Paris in 1720 the Duke of Savoy assumed the title of King of Sardinia, which he exchanged in 1861 for that of King of Italy.

Topography. Sardinia is divided into two provinces and eleven districts, the former being named after the two principal towns, Cagliari and Sassari, respectively. The ecclesiastical jurisdiction is divided among three archbishops (those of Cagliari, Sassari, and Oristano) and eleven bishops. The coinage, weights, and measures are the same as those of the mainland. The old Sardinian lira contained 4 reali, of 5 soldi each, and was worth 1 fr. 92 c., the soldo being worth about 10 c.

Literature. The most eminent explorer of Sardinia was the general Count Alberto Ferrero della Marmora (b. 1789, d. 1863), who devoted his whole life to the task. His principal work is the '*Voyage en Sardaigne ou description statistique, physique, et politique, de cette Isle*', Paris et Turin,

1839-60, 5 vols. The two last vols. contain an Itinéraire de l'Isle de Sardaigne, destined for the use of travellers. An admirable '*Carta dell' Isola e Regno di Sardegna*', in two sheets (pub. 1845, with additions down to 1860, price 4 fr.), has also been published by the same author, a work which alone cost him upwards of 80,000 fr. — A history of Sardinia down to 1773 was published in 1825 by Baron Giuseppe Manno (Torino), and has gone through several editions. The same author also wrote a *Storia Moderna* (1773-99), which appeared in 1842 and again in 1858 (Le Monnier, at Florence), containing a short review of the earlier history. The effects of the French revolution on Sardinia and the attacks of the French upon the island are here fully and attractively described. Antiquarian research in Sardinia has been chiefly promoted by the patriotic Canonico Giovanni Spano, Rector of the university of Cagliari (*Bullettino Archeologico Sardo*, with several smaller annual publications).

Cagliari.

Hotels (poor and comparatively dear). Progresso, R. 2½-3, A. ½ fr.; Concordia, similar charges, D. at 12.30 o'clock 3½ fr.

Restaurants. **Scala di Ferro*, Via di S. Rosalia; *Trattoria Italiana*, near the university (fine view at the back); *Trattoria del Teatro*, at the foot of the road to the castle. — **Cafés.** **Bella Venezia*, Via Manno, also a confectioner's, with garden and fine view; **Borsa* (formerly Telegrafo), Via Barcelona, near the quay. — *Swiss Confectioner* (Offelleria Svizzera), Piazza Porta Villanuova 3. — *Beer* at Boggetti's brewery, on the Buon Cammino Promenade.

Baths. **Bagni Cerruti*, Via S. Rosalia 22.

Post Office, Piazza Sepolcro, by the church to the left, up the steps. — *Telegraph Office*, Porta Villanuova.

English Consul. *Mr. E. Pernis*, Via Roma 3 (office-hours 8-4).

Steamboats, see p. 361. — Landing or embarcation, with luggage 1 fr. The office of the *Società Rubattino* is in the Via Roma, opposite the harbour.

Railway to Oristano and to Iglesias, p. 368.

Diligences. Office, Contrada Zenne (to the left when reached from the large piazza). To Laconi (p. 372) once, to S. Pietro Pula (p. 368) twice daily.

Wine of the country indifferent. *Vernaccia*, a finer quality, strong, but acid, 2-3 fr. per bottle; *Simbirizzi*, good and cheap; *Malvasia* and *Muscato*, sweet.

Cagliari, the *Caralis* of the Romans, a very ancient town founded by the Phœnicians, the capital of the island, with 33,000 inhab., lies on an extensive bay, bounding the flat district at the S. end of the island, and terminated on the W. by *Capo Spartivento* and on the E. by *Capo Carbonara*. To the E. of the town projects the *Capo di S. Elia*, which forms one extremity of the *Golfo di Quartu*. The town is surrounded by extensive lagoons, the *Stagno di Cagliari* on the W. and the *Stagno di Molentargiu* on the E. side. These yield abundance of salt, which forms the cargo of numerous vessels, particularly from Sweden and Finland, when returning home after having brought supplies of pine-wood to Spain and Italy. Cagliari is situated on the slope of a precipitous hill, 290 ft. in height, and consists of four distinct quarters: the old town or *Castello* (Sard. *Casteddu*); below it to the E. the *Villa Nuova;* and lastly *Marina* and *Stampace*.

The spacious Piazza del Mercato, embellished with a bronze *Statue of Charles Felix I.*, erected in 1860 to commemorate the

construction of the road to Porto Torres, forms the central point of the modern quarters of the town. It is separated from the Piazza Yenne, in which rises an ancient column with inscriptions, by the *Via Carlo Felice*, which is prolonged towards the lower town as the Corso Vittorio Emanuele and towards the upper as the *Via Manno*. The Corso is the busiest street in Cagliari, with numerous shops, where among other things the gold ornaments commonly worn by the country-people should be observed. It leads to a small piazza, and then descends to Villa Nuova. To the left it ascends in two zigzags to the —

Castle, which still has its ancient gates, and contains the chief buildings and the palaces of the nobility. Three terraces laid out on the old bastion of *S. Caterina*, on the right, connected by flights of steps and planted with shady pine-trees, command a fine *View, and form one of the most beautiful points in the town. Here is situated the *Teatro Civico*, which is well fitted up.

The street to the left leads to the **University,** founded in 1596 by Philip III. of Spain, and remodelled in 1764 by Charles Emmanuel of Savoy. The library contains 22,000 vols.; among the MSS. are the *Pergamene di Arborea*, which, except in Sardinia itself, are generally regarded as modern forgeries.

The ***Museum** contains geological and mineralogical collections formed by La Marmora, whose bust is placed in the archæological saloon, and the most complete collection of Sardinian antiquities (to which valuable contributions have been made by the Canonico Spano), including epitaphs, milestones, vessels of earthenware and glass, coins, and numerous figures in bronze.

I. Room. Cabinet by the wall of the entrance: terracotta mask from Tharrus (p. 369). — II. Room. Cabinet in the centre: handsome glass vessels of the Roman period from Cornus (p. 369), the larger of which were used as cinerary urns, the ashes being deposited in earthenware receptacles; also two complete receptacles of this kind with all the articles found in them. Cabinet nearest the entrance: Punic scarabæi and gold trinkets, chiefly from Tharrus (*71. Earring of delicate workmanship). Cabinet next the window opposite the entrance: Punic earrings, many of which resemble in form those worn by the Sardinian peasant-women at the present day. Cabinet by the other window: Sardinian idols in bronze, many of them spurious; those next the window are undoubtedly genuine.

Proceeding hence through the Porta Aquila under the Palazzo Boyl, we enter the fortress.

At the entrance to the old town the main street contracts, and, like most of the streets in Cagliari, is badly paved. After a walk of 3 min. in a straight direction, we ascend a flight of steps on the right to the ***Cathedral,** completed in 1312 by the Pisans, but afterwards altered and modernised. The tasteless façade dates from 1703.

At the principal entrance are two *Ambos with scenes from Scripture history. — In the N. transept is the tomb of Martin II. of Arragon (d. 1409). The chapels contain a few monuments in the rococo style. — In the Crypt is a monument to the queen of Louis XVIII., a princess of

Savoy (d. 1810), and another to the only son of Victor Emmanuel I. (d. 1796).

We next pass the *Torre dell' Elefante*, erected in 1307 by the Pisans, as the metrical inscription records, and reach the **Buon Cammino** promenade, $^1/_3$ M. in length, which affords a fine survey of the bay and the mountains rising above it. (A still finer point of view is the *Birreria Boggetti*, above the promenade, on the right.) Immediately beyond the (r.) *Carlo Alberto* barracks, erected in 1847, a broad road descends from the promenade to the left to the *Capuchin Monastery*, where there are several rock-hewn reservoirs once connected with a Roman aqueduct. Opposite the monastery is the **Amphitheatre,** recently freed from rubbish, the greater axis of which measures $95^1/_2$ yds., the lesser 79 yds., while the arena was about 55 by 34 yds. A natural depression in the rock which slopes hence towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, while the open S. extremity was closed by masonry. From the ruinous condition of the structure also it is obvious that economy was carefully observed in its erection; and we thus obtain, on comparing this, the most considerable ruin in Sardinia, with the magnificent edifices of Italy and Southern France, an additional indication of the subordinate importance attached to the island at that period.

The Environs of Cagliari present all the characteristics of a southern land, the climate being hot, and rain very scarce; but the town itself, even in summer, is generally free from fever. Here, as in Sicily and Africa, the fields are usually enclosed with hedges of cactus. The *Campidano di Cagliari*, an extensive plain stretching hence to Oristano, is fertile and tolerably well peopled.

On a rocky plateau, $1^1/_4$ M. to the N.W. of Cagliari, is situated an extensive *Necropolis*. The route to it first passes the *Punic Tombs*, consisting of subterranean chambers hewn in the limestone rock, with symbols in the Egyptian style over the entrances. (Caution must be used, as many of the entrances are overgrown with plants.) The majority of these are below the Casino Massa. Farther W. are the *Roman Tombs*. Many of these also border the road to the S., leading through the *Borgo di S. Avendrace*. The finest of them is the *Grotta della Vipera*, with a handsome façade, being the tomb of Atilia Pomptilla and her husband Cassius Philippus, who died here as exiles from Rome, as we are informed by the Latin and Greek inscriptions. Excellent view from the top of the plateau.

From Cagliari to Quartu, $4^1/_2$ M. to the N.W. (omnibus twice daily each way in 1 hr.; coupé $1^1/_2$ fr.). The road starts from the Villanuova Quarter of the town. On the right we have a view of the Capo di S. Elia and a large swamp which is a favourite haunt of the flamingo in spring. **Quartu**, a town with 6200 inhab., is worthy of a visit on a Sunday, when the rich costumes and curious gold ornaments of Asiatic type worn by the women are seen in perfection. The old-fashioned Sardinian round dance, accompanied by the rustic double flute, is also sometimes performed in the piazza on Sundays and holidays. The favourite delicacies on such festive occasions consist of porchettu (roast pork) and the excellent Malvagia wine produced near Quartu. On 21st May the festival of St. Helena is celebrated here, the main feature of it being a procession of richly decked oxen. (In 1875 there were 104 pairs.)

From Cagliari to S. Maria di Buonaria, ½ hr. — We follow the road leading to the E. from the Via di Buonaria, and pass the remains of the very ancient church of *S. Bardiglio*. The church of *S. Maria di Buonaria* contains numerous votive offerings from mariners and convicts. About ½ M. from it there is a large prison. In ½ hr. more we arrive at the top of the *Capo S. Elia*, where some rude attempts at hewing the rock appear to indicate that an ancient settlement once existed here.

The S. E. angle of Sardinia is the wildest and least populous portion. Excursions towards the S. W. are more interesting.

To Pula 17½ M. (by omnibus, see p. 365; or on horseback). The road intersects the *Plaia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. It passes *Orri*, where there is a picturesque country-seat of the Marchese Villa Hermosa; it then leads to *S. Pietro Pula*, and past a ruined 'nurrago' and a Roman aqueduct on the promontory of **Pula** (2 M.) to the church of *S. Efisio*, occupying the site of the ancient *Nora*, of which a few traces (a quay, the small theatre of La Leoniera, etc.) are still visible. Pula possesses excellent spring-water, and has therefore always been a favourite naval station. In 1804 Nelson spent a considerable time here.

To Iglesias. There are numerous mines in the S.W. part of the island, of which Iglesias is the principal town. Railway thither (34 M.) from Cagliari; two or three trains daily in 2 hrs.; fares 6 fr. 15, 4 fr. 30, 3 fr. 10 c. — The line diverges from the main line at *Decimomannu* (see below). Stations *Uta*, *Siliqua*, *Musei*. The town of **Iglesias**, picturesquely situated, is an episcopal see with a cathedral of 1215, and possesses ancient walls and a castle which was restored by the Arragonese. The town is surrounded by beautiful gardens, the finest of which belongs to the Dominicans. Near *Monte Poni* (1096 ft.) in the vicinity, there is a very productive lead-mine. About 12 M. farther along the coast, opposite the small island of *S. Pietro*, is situated *Porto Scuso*, a fishing-village, where tunny-fish are captured in great numbers.

From Cagliari to Sassari.

147 M. The Railway generally follows the principal road of the island (*Strada Centrale*). The line is now open from *Cagliari* to *Oristano* (59 M.; two trains daily in 3¾ hrs.; fares 10 fr. 65, 7 fr. 45, 5 fr. 35 c.), and from *Giave* to *Sassari* (see p. 370).

Diligence from Oristano to Giave daily in about 10 hrs., often running at night. Those who hire a private carriage generally spend the night at Macomer (8 hrs.).

The train traverses the extensive plain of *Campidano*, and passes the *Stagno di Cagliari*. 5 M. *Elmas;* 8 M. *Assimini;* 10½ M. *Decimomannu*, where the line to Iglesias (p. 338) diverges. 16 M. *Villasor;* 20½ M. *Serramanna;* 24 M. *Samassi*.

28 M. *Sanluri* is a large village with a ruined castle and several old churches, where a son of the Arragonese king Martin defeated Brancaleone Doria in 1409. The manners and costume of the peasantry here are peculiar. The houses in the Campidano are built of spongey, sun-dried brick.

31 M. *S. Gavino*. To the right we observe the castle of *Monreale*, once the seat of the Giudici of Arborea, still in excellent preservation. Saffron is largely cultivated here. 36 M. *Pabillonis;* 43 M. *Uras*, in a fertile plain at the base of the volcanic Monte Arci, the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470.

48 M. *Marrubiu.* The train now skirts a lake, separated by a narrow strip of land only from the *Bay of Oristano*.

59 M. **Oristano.** — Albergo del Commercio, in the Piazza, poor and not cheap; Trattoria della Strada Ferrata, Via del Portico, with tolerable rooms and good cuisine (bargaining necessary). — *Amaretti d'Oristano*, a favourite kind of cake.

Diligence to Sassari at 8 p.m. — Carriage to *Macomer* 20-30 fr.; bargain necessary as to the halt at Milis to see the orange-gardens, and at Paulilatino to visit the giants' tombs. Provisions for the journey should be taken from Oristano.

Oristano, a town with 7000 inhab., the seat of an archbishop, is situated on the *Tirso* in a marshy locality. It was founded in the 11th cent. by the inhabitants of the ancient Tharrus. Many towers of the mediæval fortifications are still standing. The palace in which the Giudici of Arborea resided is still pointed out. The large *Cathedral* of the 17th cent. contains several pictures by Marghinotti, a modern Sardinian artist.

Excursions. Oristano itself is an uninviting place, but there are several points of interest in the neighbourhood. *Tharrus*, with its tombs, the richest mine of antiquities in Sardinia, may be reached on horseback in 3-4 hrs. Nearly halfway to it lies *Cabras*, on the salt-lake *Mare Pontis* (excellent fishing), with the ruins of a castle where Eleonora of Arborea first accorded the charter of liberty (Carta de Logu) to her subjects. A good opportunity of observing the native costumes is to be had here on Thursdays, when numerous peasants from all parts of the country come to provide themselves with fish for their Friday fast. Leaving Cabras, a ride of 2 hrs. more brings us to the *Promontory of S. Marco*, where the abbey-church of *S. Giovanni de Sinis* indicates the site of the ancient town of Tharrus. Farther S., on the coast, is situated the *Necropolis*, where antiquities are still frequently found. On the brow of the promontory there are upwards of 20 nuraggi.

Another excursion is from Oristano (by carriage in 2½-3 hrs.) to the ruins of the ancient town of *Cornus*, situated on the coast to the N. — The village of *Milis*, at the base of *Monte Ferru* (3441 ft.), may be reached by carriage in 2 hrs.; near it is the charming country-residence of the Marchese Boyl, with beautiful orange-gardens, containing upwards of 300,000 trees (some of them 6 ft. in circumference). — To *Fordungianus*, on the left bank of the Tirso, on horseback in 3½ hrs. (charges, see p. 363). This was the ancient *Forum Trajani*, and possesses thermal springs and a few scanty relics of antiquity. No inn. From this point to *Tonara* or *Aritzo* at the base of Gennargentu is a day's ride; comp. pp. 372, 373.

Road. Beyond Oristano, of which a fine retrospect is enjoyed, the road traverses a fertile plain and several green valleys. By the village of *Tramazza* a road diverges to Milis (see above). Our road next passes *Bauladu*, and leads to *Paulilatino* (3000 inhab.), where we observe a nuraggo and several giants' graves. The vegetation now loses the African character presented by the palms and cacti, and becomes more like that of Central Italy. The road ascends. On the left are the heights of Monte Ferru. After a drive of 8 hrs. we reach —

Macomer (**Albergo Muria; *Albergo Nazionale; Caffè Garibaldi*), a small town with 2400 inhab., loftily situated (1890 ft. above the sea), on the slope of the mountains of the *Catena del Marghine*, commanding distant views of the Gennargentu and other peaks of the central chain. Near it lay the ancient *Macopsisa*,

where a number of Roman antiquities have been found. In front of the church are three ancient milestones, two of Vespasian and one of Sept. Severus, proving that a Roman road once passed here.

No district in Sardinia contains such a number of Nuragghi as the environs of Macomer. These monuments are sufficiently conspicuous, but as they are often difficult of access owing to the rank grass and underwood surrounding them, the services of a guide will be found acceptable (*Battista Dorra*, 2 fr. per half day, speaks a little Italian). That of **S. Barbara*, about 1/2 M. to the N. of the town, not far from the high-road, deserves a visit on account of its excellent state of preservation. It is square in form, and surrounded by four small cones. Another similar monument, called *Tamuli* (possibly from 'tumuli'), is about 4 M. to the W. of Macomer. It is a well-preserved nuraggo, in which were discovered curious idols, believed by La Marmora to be Phœnician. The platform commands an admirable view. About 50 paces to the E. of the Tamuli, and partly concealed by thistles, are six cones of stone 5 ft. in height, three of them with women's breasts.

Macomer, lying at the intersection of two roads, is one of the busiest points in the interior of the island. Diligence daily by *Sindia* and *Suni* to *Bosa* (3 fr.); also daily to Nuoro (8, coupé 10 fr.), and thence to Orosei on the E. coast.

The mountain-passes through which the road from Macomer to *Bonorva* (10 1/2 M.) winds upwards to the lofty plain of *La Campedda* (2250 ft.) are frequently blocked with snow in winter, so that diligence-passengers are then compelled to wait for several days at Macomer or Bonorva. The latter, with 5200 inhab., who are engaged in tilling the soil and rearing cattle, lies in a bleak region, 1 1/2 M. to the right of the road. The road now enters a rocky district and crosses a brook, near which are several grottoes in the limestone rock, once apparently inhabited.

At **Giave**, about 9 1/2 M. from Bonorva, we reach the Railway (to Sassari 46 M., in 3 3/4 hrs.; fares 8 fr. 40, 5 fr. 90, 4 fr. 20 c.).

The first station beyond Giave is (4 M.) *Torralba*, with the ancient, formerly episcopal church of *S. Pietro di Torres* (containing mediæval sculptures), and two of the most remarkable nuraggi in Sardinia, those of Sant' Antino and Oes, the former consisting of several chambers one above the other, the latter surrounded by three small cones of stone.

From Torralba to Alghero, 28 M., diligence daily. The fortified seaport town of **Alghero**, with 10,000 inhab., was founded by the Genoese family of Doria in 1102. At a later period Catalonians, whose language is still spoken by the inhabitants, settled here. In 1541 Charles V. landed here on his way to Africa, and spent several days in the Casa Albis, which is still shown. The town is an episcopal see and possesses a cathedral of 1510. Many of the houses are of mediæval origin. Coral and shellfish are among the staple commodities (the *pinna marina* is often found here). The environs produce wine, oil, and southern fruits in abundance. The neighbouring **Grottoes of Neptune* contain remarkably fine stalactites.

12 M. *Mores.* — 17 M. *Chilivani.*

Chilivani is the junction of a branch-line (3 M., in 12 min.; fares 60, 40, 30 c.) to **Ozieri**, a town with 8000 inhab., whence a high-road runs to **Terranova**, on the E. coast. Terranova, with 2400 inhab., occupies the site of the ancient *Olbia*, of which it still retains a few relics. Steamers several times weekly to Cagliari, Porto Torres, and Cività Vecchia.

The train now follows the *Rio de las Perdas Alvas*, which flows between wooded heights. 22½ M. *Ardara.* Near (29 M.) *Ploaghe* rises a volcanic hill, where an ancient stream of lava is distinctly traced. On the N. side of the ravine stands a *Nuraggo, the 'Nurhagu Nieddu' (i. e. 'the black'), consisting of several chambers one above the other, and easy of access.

35 M. *Campomela;* 37 M. *Scala di Giocca;* 41 M. *Tissi-Usini;* 43½ M. *Caniga;* 46 M. *Sassara.*

Sassari.

Hotels. *Hôtel Bertrand, Piazza del Castello, R., déj., and D. 8 fr.; *Italia, Piazza Azuni, 7 fr.; Concordia, Via delle Finanze, good Genoese cuisine, but poor rooms.

Caffè Mortara, Piazza Castello. — Drinking-water bad.

Sassari, the capital of the province of that name, with 33,500 inhab., an archiepiscopal see and seat of a university, is the chief town in the island next to Cagliari, but is built in a much better and more modern style. The two towns have for centuries aspired to the exclusive rank of capital of Sardinia. In Aug., 1855, the cholera carried off nearly one-third of the inhabitants within twenty days.

The handsome *Piazza* is embellished with a *Statue of Azuni*, the eminent teacher of commercial law, erected in 1862.

The ancient *Walls* and the Doria tower owe their origin to the Genoese. The picturesque *Castle* (now a barrack) was erected by the Arragonese in 1330.

The **Cathedral*, with a modern façade, contains a painting of the school of Carracci, and (to the left of the choir) the tomb of the Duc de Maurienne, a brother of Victor Emmanuel I., who died at Sassari in 1802. The church *della Trinità* has a Descent from the Cross of the 15th century. The *University*, dating from the 17th cent., is attended by about 80 students only. It contains small collections of Roman antiquities and natural history.

The *Theatre*, the *Municipalità*, and the *Hospital* are handsome buildings. The town is now encircled by promenades, including the *Giardino Pubblico*, where concerts are often given.

On the E. side of Sassari is the copious *Fontana del Rosello*, the water of which is carried up to the town in small barrels by donkeys. The fountain, dating from 1605, is in the tasteless style of the period, and is crowned with a statue of S. Gavinus, the tutelary saint of the N. part of the island, who is said to have been a Roman centurion and to have embraced Christianity at the time of the persecution by Diocletian.

A favourite excursion from Sassari is to the village of *Osilo* (2 hrs. on horseback), situated 2132 ft. above the sea-level, and commanding fine views, especially from the pinnacles of a ruined castle of the Malaspina family, or from the still loftier chapel di Bonaria (2503 ft.).

Another excursion may be made to the romantic valley of *Ciocca*, and the abbey of the *Madonna di Saccargia* (date 1116), constructed of coloured marble.

From Sassari to Porto Torres, 12½ M., railway in ¾ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Stations: 2½ M. *Sant' Orsola;* 3 M. *San Giorgio;* 4½ M. *San Giovanni.*

Porto Torres (*Café Suisse*, and several other cafés and restaurants), occupying the site of the Roman *Turris Libyssonis*, now the seaport of Sassari, and consisting of a single long street, is notorious for its malaria. The shipping-trade is of some importance, the chief branch of it being the export of oxen to Marseilles. Above the town (1/4 M. from the quay) stands **S. Gavino*, a basilica of the 11th cent., in the ancient style, with antique columns, raised choir, and an open roof. Several relics of antiquity are built into the walls. The crypt contains the saint's tomb and some ancient sarcophagi.

A little to the W. of the harbour (reached by the road to the right) are situated extensive Roman ruins. The brook which falls into the harbour is crossed by an ancient Roman *Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone. Between the bridge and the harbour are the ruins of a large *Temple of Fortune*, near which once stood a basilica, restored by the Emp. Philip the Arabian in A.D. 247. The relics of the latter now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs also still exist. A few leisure hours may pleasantly be devoted to the inspection of these antiquities.

From Cagliari to Nuoro, with Excursions to the Mountains of La Barbagia.

Excursions to the mountainous districts of the interior are most conveniently made from the carriage-road leading from Cagliari to Nuoro, which is traversed by diligences. Digressions from it must of course be made on foot or horseback. From Cagliari to Laconi about 56 M., from Laconi to Nuoro 44 M., in all 100 M.

The road leads in the direction of Oristano as far as (14 1/2 M.) *Monastir* (240 ft.). Thence by the left bank of the river *Mannu* to (14 1/2 M.) *Senorbi*, at the S. extremity of the hilly and fertile district of *Trejenta*. Then from Senorbi by *Suelli* and *Mandas* (1610 ft.) to *Isili* (1460 ft.), the capital of this province (17 1/2 M. from Senorbi). The neighbouring district contains numerous nuraggi. The road next traverses the lofty plain of *La Giara*, entirely of basaltic formation, with a great number of nuraggi on the heights. It then leads through a pleasant valley, passes the chapel of *S. Sebastiano* and the village of *Nurallao*, and reaches the small town of **Laconi** (2000 inhab.; 1752 ft. above the sea). It lies at the W. base of the shelving plain of *Sarcidano*, whence a torrent descends near a ruined castle and forms a waterfall in the gardens of the Marchese di Laconi.

Laconi is an excellent starting-point for a visit to the mountainous district of the **Barbagia**, the wildest part of Sardinia, the inhabitants of which boast that they never succumbed either to the Carthaginians or to the Romans. The expedition requires 4-5 days. A guide and a supply of food and blankets should be obtained at Laconi, as it may be necessary to spend a night in a shepherd's hut.

1st Day. From Laconi to *Aritzo* (5 hrs.), a mountain-village (2680 ft.) at the base of the mountain *Fontana Congiada* (4944 ft.), whence Cagliari procures its supplies of ice in summer. We pass the night here or in

one of the huts on the slope of the *Gennargentu*, in order that we may reach its summit in good time on the following day.

2nd Day. On horseback to the **Punta Bruncu Spina* (6266 ft.), the summit of the Gennargentu, and the highest point in Sardinia, commanding a superb view of the island and the Mediterranean. A spring near the top is a suitable spot for a halt. The ascent from Aritzo (or from *Tonara*, a village picturesquely situated in a valley) occupies 3-4 hrs., presenting no difficulty. The descent is made on the N. side to *Fonni* (3277 ft.), on the *Monte Spada* (5335 ft.), a town with 3200 inhab., where the night is spent. From Fonni to Gavoi (see below) on the high-road 4½ M.

3rd Day. From Fonni by the left bank of the *Rio Gobbo* to the pass of *Col di Correboi* (4176 ft.); then a descent into the valley of the *Rio di Perda Cuadda*, one of the highest affluents of the Flumendosa. A good resting-place is near the picturesquely shaped rocks of *Perdaliana* (4309 ft.).

4th Day. Through the woods on the left bank of the Flumendosa to the chapel of *S. Sebastiano* (3110 ft.), near *Seui*, where there are coal-mines; thence between *Monte Orru* and *Monte Perdedu* to *Seulo* (2624 ft.).

5th Day. From Seulo we return to Laconi, either towards the W., crossing the Flumendosa by a ford (passable in dry weather only), and traversing the lofty district of Sarcidano and the oak-forest of Laconi (the more direct route); or from Seulo we proceed towards the S., pass the nuraggo of S. Cosimo and a small mud-volcano (similar to the Maccaluba in Sicily), descend to the Flumendosa, cross the river by a ford, 1½ M. to the N. of *Villanova Tulo*, and ascend to that village, whence we cross the plain of Sarcidano to *Laconi* (6 hrs.; a longer route than the above, but pleasanter and more picturesque). It depends to a great extent on the traveller's letters of introduction whether he will prolong or shorten his tour. In the larger villages, however, a small cabaret is always to be found; and where there is none, the curé or one of the principal inhabitants will if necessary accord hospitality to strangers, though not provided with an introduction.

From Laconi to Nuoro the road leads by *Meana*, *Atzara*, and *Sorgono* (inn tolerable). From this point the more direct route does not lead to *Gavoi*, but passes Fonni and proceeds to *Mamojada*, whence there is also a carriage-road (a drive of 3 hrs.) to —

Nuoro (**Albergo del Cannon d'Oro*), a district-capital and episcopal see (5800 inhab.), situated on the slope of a hill (1906 ft.), with a view of the Gennargentu and the nearer mountains. Nuoro lies on the road from Macomer to Orosei (diligence every afternoon from Nuoro to Macomer in 7-8 hrs.; to Orosei every morning in 5 hrs.). **Orosei**, the ancient *Cedrinus*, is a small seaport on the E. coast, whence steamers ply weekly to Cagliari, and to Terranova and Maddalena.

45. Excursion to Tunis.

Carthage.

Comp. the Map, p. 358.

When at Cagliari or Malta, the traveller should if possible take this opportunity of visiting Tunis, in order to obtain a glimpse of Oriental life, as the excursion may be made without very serious inroads on time and money. The ruins of Carthage in the vicinity form an additional attraction, and few will omit to visit the site of the once mighty city which ruled the ocean. Utica also lay near Tunis.

Steamboats to Goletta (Tunis). 1. From Cagliari (and from Genoa, Leghorn, or Naples). A steamboat of the Società Rubattino leaves Genoa

on Thursdays at 9 p.m., and Leghorn on Fridays at midnight; another leaves Naples on Fridays at noon (passengers for Goletta by the last must change boats at Cagliari); from *Cagliari* on Sunday evenings, crossing direct, reaching Goletta on Monday afternoons and returning on Wednesday afternoons. Fares from Cagliari to Goletta, 48 fr., 32 fr. — 2. From Palermo a steamer of the Florio Co. plies once weekly to Goletta viâ *Trapani*, *Favignana*, *Marsala*, and the island of *Pantelleria*, starting on Tues. evenings, leaving Marsala at noon on Wed., and arriving on Thurs. mornings. — 3. From Malta (which is reached by steamers of the Florio Co. from Messina or Syracuse, see p. 358) steamers of the Rubattino Co. usually start every Sat. forenoon for Goletta (Tunis), which they reach in 22 hrs. (fares 60 fr., 40 fr.). — 4. From Marseilles weekly (Valery Co.) viâ Ajaccio and Bona. — Travellers, however, should enquire on the spot with regard to these routes, in case of alterations.

French Gold is the best kind of money for this excursion (comp. p. 377).

The steamboats from Cagliari and from Malta do not touch anywhere on their way to Tunis. The steamer from Palermo calls at Trapani, Favignana, and Marsala, and 7 hrs. after leaving the last reaches **Pantelleria,** an island of volcanic origin, 30 M. in circumference, and 58 sq. M. in area, situated more than halfway to the African coast. The extinct crater in the interior of the island rises nearly 2000 ft. above the sea. Numerous hot mineral springs still afford evidence of slumbering volcanic agency. The inhabitants, 7000 in number, speak a peculiar dialect compounded of Arabic and Italian, and carry on a considerable trade in the excellent figs, raisins, capers, and other products of their island. Pantelleria was the *Cossyra* of antiquity. It was occupied by the Phœnicians at an early period. The principal village, with 2500 inhab., lies on the N.W. side of the island. The citadel contains an Italian penal colony.

Farther on we come in sight of *Cape Farina* and *Cape Bon*, with its lighthouse, two conspicuous points on the coast of Africa, which is green in winter only, and we soon enter the Bay of Tunis. To the E. of the entrance lie the small islands of *Jamûr*, the larger of which is called *Zembra* and the smaller *Zembarotta*, the Tunisian quarantine.

The bay contracts; to the left rise precipitous and barren cliffs, forming an imposing frame to the bay; and in a few hours the landing-place at *Goletta* becomes visible. On the right rises the promontory of *Carthagena*, crowned by a conspicuous lighthouse (admission by paying a fee), and sloping precipitously on the E. and N. sides, while the picturesque Arabian village of *Sidi-Bu-Said*, which commands a fine panorama of the Bay and the country around, marks the spot where stood the ancient city of *Carthage* (comp. p. 378).

Goletta. *Arrival.* As soon as the steamboat has cast anchor she is boarded by the sanitary officer of the port and the agent of the steamboat company, who carries away a bill of lading for the Dogana. After these officials have gone ashore, a number of large boats approach the vessel to land the passengers and freight. The traveller is now conveyed to the Dogana (custom-house), where his luggage is examined, and where he should obtain the proper certificate of examination from the authorities,

as otherwise his effects are liable to be examined a second time, at Tunis. Should any difficulty arise with the custom-house officers, the traveller may threaten to appeal to his consul, which will generally have the desired effect.

The most promising of the throng of negroes and Arabs who proffer their services may be engaged to carry luggage to the *Railway* for Tunis (see below), and to act as guide (fee 50-70 c.). Some of them understand a few words of Italian. Offers of assistance from other persons should be declined. If there is time to spare before the departure of train or steamboat, luggage may be entrusted to the landlord of one of the numerous cafés or inns, while the traveller explores the town.

Goletta (Hôtel de France, tolerable), with about 3500 inhab., is the port of Tunis, from which it is about 11 M. distant, and the residence of a Caid (p. 376). Its coolness in summer (thermometer seldom above 82° Fahr. in the shade) and its excellent sea-baths render it a favourite resort at that season. The town is fortified, and has a small garrison, which, there being no barracks, usually encamps in the open air, or finds accommodation wherever it can. The present Bey of Tunis has a villa at Goletta, where he resides from May to September, during which time the ministers and other officials are also resident here. It is contrary to Muslim etiquette for a new Bey to occupy the same summer residence as his predecessor, and their places of abode therefore vary. The *Palace* of the present Bey is situated to the right of the canal which connects the bay with the inner creek. On the left of this canal are the *Dogana*, the *Harem* of the Bey, the *Court of Justice* (where the Bey presides in summer; comp. p. 376), and the *Arsenal*. Most of the handsome villas outside the N. gate extending along the coast in the direction of Carthage, are the residences of the Bey's ministers. The last in this direction belongs to the Bey himself, and contains a few Roman and Phœnician inscriptions and antiquities.

The Railway between Goletta and Tunis carries on a busy traffic between these places. The railway-station is just outside the gate on the Carthage road. The journey takes ½ hr. (1st cl. 2 fr.). The train skirts the N. margin of the bay of *El Bahira*, and we observe the island of *Shykeli*, with a mediæval castle, which contains a large leaden reservoir. The lake is enlivened by countless wild fowl, including flamingoes, which afford excellent sport.

Tunis. *Porters*, as at Goletta, 50-70 c.

*Hôtel de la Régence (formerly *de France*), situated in the Rue des Remparts, close to the gate towards the quay, per day 11½ fr. (at present the only hotel in the European style).

In the same street there is a good French *Café* with a garden.

If the traveller is induced by the delightful climate of Tunis (lowest temperature about 50°, highest 95°) to make a prolonged stay, he should engage private lodgings.

Guides. None should be engaged but those recommended by the hotel-keepers or other respectable persons (5 fr. per day). If the following plan be adopted, a boy will suffice (2½ fr. per day).

English Consul, Mr. Reade; *American*, Mr. G. H. Heap.

Plan for a short visit. Immediately on arriving, the traveller should call on his consul and exhibit his passport. The police require this to be done, and it is the invariable practice; but no other passport formalities

are now necessary. The next thing is to make arrangements at the consulate for visiting the Bardo the following day. The evening may be spent in walking about the town, or in visiting one of the numerous coffee-houses, where the Muslim may be seen over his pipe and coffee. The performances of Jewish dancing-girls, calling themselves Moors, accompanied by excruciating negro music, may also be witnessed; but such exhibitions should only be visited under the escort of some one acquainted with the language of the country. — 1st Day: In the morning proceed by railway (not used in summer; or, better still, by carriage, 4-7 fr.) to the *Bardo* and inspect the interior; after dinner walk to the *Hammam Lif* and the vicinity; in the evening walk through the town or visit the Italian theatre. — 2nd Day: Excursion to the *Ruins of Carthage*, for which there is time in the morning before the departure of the steamboat if the first train from Tunis to Goletta be taken, and no unnecessary delay occur. On returning from Marsa to Goletta the traveller should at once go on board the steamboat. Dinner is served immediately after starting.

Permission to visit the Bardo (p. 378) must be obtained through the traveller's consul. Application is made by letter to the Minister for Foreign Affairs, who procures a personal permission from the Bey himself, which is quite indispensable, but is always granted. The visit may be made any afternoon except a Friday, the Mohammedan Sabbath. When the permission is obtained, the consul sends his dragoman with it to the Bardo for examination, and arranges with the traveller as to the hour of starting, which is usually 9 a.m. At the time appointed the dragoman will be found waiting in the piazza, and, when the traveller appears, takes his place on the box beside the driver. If, however, the Bey is residing at one of his villas near the Bardo, the consul merely gives his dragoman a letter of introduction, which he presents for examination at the Foreign Office in the Bardo whilst the visitor remains in the waiting-room. If the Bey is engaged the traveller may have to wait half-an-hour or more before the permission is obtained. Meanwhile he may procure from one of the black servants in attendance near the waiting-room a small cup of coffee prepared in Arabian fashion (2 charubs, or about 5 centimes). The attendants at the Bardo are prohibited from accepting any gratuity for showing the rooms. The dragoman's fee is 5-10 fr., according to the number of the party.

On the day of his arrival the traveller may also procure from the French Consulate a permission to visit the chapel of St. Louis (p. 378).

The Kingdom, or, as it is more commonly called, the Regency, of Tunis, which, since 1575, has been under the suzerainty of the Sultan of Turkey, occupies an area of 70,000 square M., and contains about 2 million inhabitants. The present Bey, *Mohammed Essadok Pasha*, who was born in 1813, is a descendant of the Hussein family, which has occupied the throne since 1691; and the heir-apparent, according to the Osman law of succession, is his eldest brother, *Sidi Ali*. The country is divided into 24 districts and 36 sub-districts, the former being presided over by caids (governors) and caliphs (sub-governors), the latter by mescheiks. These officials are appointed by the Bey, to whom they pay a heavy tax during their tenure of office. The code of law of the country is the Kharaa, an excerpt from the Koran, with additions and amplifications, the decision of cases for which it does not provide being left to the discretion of the judge. The supreme judge is the Bey himself, who usually holds a court twice a week. The above-mentioned officials are the district-judges, against whose decisions an appeal to the Bey is competent. Spectators are admitted to the inferior courts, but the Bey does not readily grant access to his own court. The judgment of the supreme court is followed by immediate execution. The slavery of white persons was abolished in 1816, that of blacks in 1844. The armaments of the country, which have greatly declined of late years, now consist of an army of about 4000 regular troops and 12,000 irregular troops, and a navy of four vessels only. The equipment, food, and pay of the men are extremely poor. The administration of the finances, formerly in a most deplorable condition from having been left entirely to the caprice of the

favourites of the Bey, is now entrusted to a 'European Finance Commission', independent of the government, having been appointed in consequence of the intervention of the Great Powers in 1869; but even this system is complained of.

Money. The current coins of the country are *piastres* and *charubs*: 1 piastre=16 silver charubs=24 copper charubs; 32 piastres=20 francs=16 shillings. A piastre is therefore worth about sixpence, and 1½ piastre about one franc, but the rate of exchange varies. Francs are exchanged without difficulty, but this is not the case with English, and still less so with other money.

In and around Tunis the safety of the public is efficiently provided for, but the traveller should not make excursions in the interior unattended.

Tunis, the capital of the regency of that name, and next to Cairo the largest town in Africa, contains upwards of 120,000 inhab., of whom about one-fifth are native Jews, and one-tenth Europeans of various nationalities, chiefly Italians, Maltese, Greeks, and French. The remainder are Moors, Arabs, Turks, Berbers, and negroes. The Europeans reside almost exclusively in the European Quarter (*Città Franca*), which is situated at the S.E. end of the town, and includes the piazza of the Marine Gate. The Jews also for the most part keep to their own quarter, which is the dirtiest part of the town, while that of the Moors is the cleanest. Various phases of Oriental life may be witnessed in the narrow and sometimes unpaved streets. The town contains the tombs of numerous Mohammedan saints. It is supplied with excellent running water from the springs of Ssaghuan (p. 380), an ancient Carthaginian aqueduct being utilised for part of the distance (p. 378).

The *Bazaar with its numerous rows of shops presents a very interesting scene. It consists of seventeen distinct divisions, named *sûks*, each of which is generally devoted to the sale of articles of one particular class: in the *Sûk el-Khbebja* ('throwsters') are sold fringes and silk wares; in the *Sûk el-Attarin* the exquisite Oriental essences only; in the *Sûk el-Birka* (formerly the slave-market) jewellery of every kind and ancient coins; and at the two lateral approaches, burnus, haiks, scarfs, etc.

The *Palace of the Bey* (*Dar el-Bey*), which is usually occupied by him during the month of Ramadan only, the Mohammedan month of fasting, and also a kind of carnival season, contains an interesting small round saloon, with a dome and beautifully executed stucco-work in a style introduced by Moors from Spain.

Near the Dar el-Bey, on the highest ground in the city, rises the Khasba, an extensive, half-dilapidated, and still half-fortified citadel dating from the time of the Emperor Charles V. and commanding a fine survey of the city and environs. In the vicinity is also the palace of the *Ferik*, or governor of the city, near which there are pleasant promenades.

The *Mosques*, in the Moorish style, with their slender minarets, can only be inspected externally, admission to them, as well as to the numerous Mohammedan unenclosed burial-grounds in and near the city, being orously denied to unbelievers.

The pleasantest promenade is the *Marine Avenue*, which extends from the gate next to the El Bahira bay as far as the Dogana and the quay for small boats.

About 2 M. to the N.W. of Tunis is situated the *Bardo (adm. see p. 376), an extensive pile of buildings resembling a town in miniature, where the Bey has his seat of government in winter, containing also the headquarters of his army and a state-prison.

The Staircase of the principal building is adorned on each side with lions of poor Italian workmanship. The Vestibule to which the stairs lead is adorned with elaborate Moorish stucco-work. Between 3 and 4 p. m. visitors may be present here at the *Salam Alek*, or 'salute' which is performed in honour of the Sultan of Turkey by the master of the ceremonies in the name of the Bey, and is accompanied by drums and fifes. To the right of the vestibule is the Throne Room, containing numerous and for the most part miserably bad portraits of Beys and Tunisian dignitaries, and a number of valuable gifts from foreign sovereigns. The Balcony commands a fine view of the lake which occupies the ground beyond the hills of Tunis.

Adjacent to the Bardo is the château of *Kasr Seid*, where the Bey resides. Near it is the *Manuba*, a group of villas belonging to the Bey and his magnates, and here also is the above-mentioned *Carthaginian Aqueduct*, which is still used.

The Ruins of Carthage (Sidi-Bu-Said, Marsa, and Kamart) may be visited either from Tunis or from Goletta by carriage (about 8 fr). The railway passes the ruins and goes as far as Marsa (or Mersa, p. 379), but does not suit the requirements of the tourist. A small chapel on the hill nearest to Goletta was erected by Louis Philippe in 1841 to the memory of his ancestor Louis the Saint, who died here in 1270 when engaged in a crusade against Tunis. The garden in which the chapel stands, and which commands a fine view (admission, see p. 376), contains Roman inscriptions and reliefs of the Imperial era, found in the course of excavations instituted by the French government. There is also a fragment of old wall here, with two niches. This hill was doubtless the site of the *Byrsa*, or ancient citadel of Carthage. A large vaulted structure of brick, supposed to have been a reservoir, as well as the extensive ruins by the sea, belong to the Roman Carthage. The outline of the earlier city is no longer traceable in consequence of its having so frequently been destroyed, and the site itself has also undergone extensive changes. Mommsen in his History of Rome gives the following account of this interesting locality: —

'*Carthage* was rendered a place of great strength, partly by the nature of its situation, and partly by the skilful construction of its walls, to which the inhabitants were frequently compelled to trust for protection. (The configuration of the coast has in the course of centuries been so changed that the ancient local peculiarities of the site cannot now be thoroughly appreciated. The name of the town still survives in *Cape Carthagena*, also called *Ras Sidi-Bu-Said* from the tomb of a saint situated there. This promontory is the E. extremity of the peninsula which extends into the bay, and rises to a height of 400 ft. above the sea-level.) In the spacious Bay of Tunis, bounded on the W. by Cape Farina, and on the E. by Cape Bon, a promontory projects in the direction from W. to E., three sides of which are washed by the sea, the remaining side towards the W. alone

being connected with the mainland. This promontory, the narrowest part of which is not above 2½ M. in breadth, and altogether somewhat flat, expands as it abuts on the bay and terminates in the two heights of Jebel-Khavi and Sidi-Bu-Said. Between these extends the plain of El Marsa, on the S. portion of which, bounded by the height of Sidi-Bu-Said, lay the city of Carthage. The somewhat precipitous fall of this height towards the sea, with its numerous cliffs and chasms, afforded a natural protection to the city on the side towards the bay, where a simple rampart sufficed; whilst the land side on the W., being unprotected by natural means, was provided with a wall constructed with the utmost care and ingenuity. . . . The castle-hill, or Byrsa (Syriac birtha = castle), was a comparatively lofty rock, 188 ft. in height and 1½ M. in circumference, abutting on the S. extremity of the wall, in the same way as the cliff of the Roman Capitol advances so as to touch the ramparts of the city. The upper plateau of the eminence was occupied by a vast temple of the patron deity, founded on a basement approached by 60 steps. The S.W. side of the city was bounded by the shallow lake of Tunis, which was almost entirely separated from the bay by a low and narrow tongue of land projecting from the Carthaginian peninsula; on the S.E. side lay the open bay. On the latter side was situated the double harbour of the city, constructed by artificial means: the outer or commercial harbour was an oblong quadrangle with the narrower end towards the sea, from the entrance to which, 70 ft. in breadth only, broad quays extended on both sides; the inner or naval harbour, the Kothon, was of a circular form, accessible from the outer, and containing an island in the centre occupied by the admiral's residence. The two were separated by the city-wall, which extending E. from the Byrsa, excluded the neck of land and the outer, but included the naval harbour, so that the entrance to the latter must have been closed by a gate. In the vicinity of the naval harbour was situated the market-place, connected by three narrow streets with the castle, which was open towards the town. To the N. of, and outside the town lay the considerable space of the present El Mersa, at that period called Magalia, principally occupied by country-residences and carefully cultivated gardens, and enclosed by a rampart of its own adjoining the city-wall. On the opposite extremity of the peninsula, the Jebel-Khavi, near the modern village of Kamart, was situated the city of tombs. Thus the city, the suburb, and the tombs occupied the entire width of the promontory on the side towards the bay and were accessible only by the two high-roads to Utica and Tunis which traversed the narrow neck of land already described. The latter, although not protected by a wall, afforded the most advantageous position to armies posted there for the protection of the city.'

Karthada, or 'new town', as the city was originally called, was founded by the Phœnicians (Dido), about B.C. 880, and subsequently became their most important colony. It was unsuccessfully besieged by Agathocles, but was taken and entirely destroyed by Scipio in 146. Augustus established a Roman colony here, which owing to the incomparable situation of the town and the fertility of its environs, soon attained the rank of the third city of the empire. In A.D. 439 it was conquered by Genseric and made the capital of the Vandal empire, but in 533 succumbed to the attacks of Belisarius. The supremacy of the Byzantine emperors was subverted by the Arabs in 647, and the city destroyed.

The region of *Kamart* (see above), with its shifting sand-hills, affords some idea of the appearance of the desert. Near it, on the *Sebkha el-Ruan*, are salt-works belonging to the government.

Excursions may also be made to the *Belvedere*, an eminence ¼ hr. from the town, with a fine view; and to *Ariane*, a village with pleasant villas, 1¼ M. distant, which yields the finest roses in this district.

We may also drive to the warm springs and baths of *Hammam*

Lif (marked H. el Enf on the map; carriage in 4-5 hrs., 8-10 fr.). The road passes a Mohammedan burial-ground with sacred burial-chapels, and the village of *Sidi Fethallah*. Hammam Lif is a watering-place situated at the base of a hill, where the extensive palace of a former Bey is used for the accommodation of guests (no restaurant; the visitor must therefore carry his own provisions).

The excursion to *Utica* takes a whole day. The ruins of this very ancient Phœnician seaport, which was afterwards the headquarters of a Roman proconsul, where the younger Cato committed suicide (B.C. 46) on the overthrow of Pompey's party in the civil war against Cæsar, are now situated 5 M. from the coast.

The hot springs of *Hammam Gorbos* may either be visited by boat from Goletta, or from Tunis by carriage, viâ Hammam Lif and Soliman.

The ruins of *Ssaghuan* may be reached by carriage in about 7 hrs.; on the following day the *Jebel Ssaghuan* (4445 ft.), which commands an extensive view, may be ascended. Quarters for the night may be obtained of the sheikh in the Dar el-Bey at Ssaghuan, on presenting an introduction from the consul, but blankets and provisions must be brought from Tunis.

Keff, with its numerous ruins, lies 94 M. inland, to the S.W., and may be visited by carriage in three days.

Sfax, a seaport situated on the Bay of Gabes, or the Little Syrte, to the S., may be reached by a steamer of the Rubattino Co., leaving Goletta on Wednesday afternoons, touching at *Susa*, *Monastier*, and *Mehdia*, and arriving at Sfax on Friday mornings. On the way thither a carriage may be ordered at Susa to meet the traveller at Sfax. He may then drive by *El Jem*, with the ruins of an amphitheatre, and by *Kayruan*, if time permit, to *Susa*, where the steamer returning from Sfax touches on Saturdays at 6 p. m.

46. From Brindisi to Corfu.

A Steamboat of the Austrian Lloyd leaves Brindisi for Corfu every Friday night, and one of the Florio Co. every Sunday night, making the trip in about 12 hrs. (fares, 1st cl. 37½ fr., 2nd cl. 26 fr.). The former returns on Thurs. night, the latter on Tues. night. There is also regular steamboat communication between Corfu and Trieste, the Piræus, Alexandria, etc. — Money in Corfu, see p. 384. The only banknotes in circulation are those of the *Ionian Bank;* the notes of the Greek National Bank are not generally accepted.

Brindisi, see p. 203. On quitting the harbour the steamer at once steers towards the E., and the land soon disappears. Next day towards morning the outlines of Albania (Turkey) come in sight; then the island of Corfu; and the strikingly beautiful situation of the town is soon disclosed.

Corfu. — **Arrival.** Boat to or from the steamer 1 fr.; the boatmen are insolent, there is no tariff, and great confusion prevails, so that the traveller had better allow the commissionnaire of the hotel to settle with the boatmen and attend to the luggage. The custom-house examination is quickly over.

Hotels. *Hôtel d'Angleterre & Belle Venise, good cuisine, pens. 10 fr., for a long stay 8 fr.; *Hôtel St. George, similar charges; these two are of the first class, and situated on the Esplanade. — The following are less pretending Greek houses: Hôtel du Club, next door to the Hôtel d'Angleterre; Hôtel de la Ville; Hôtel des Sept-Iles; Hôtel de Constantinople, near the harbour. — *Wine* of Corfu, 1 fr. per bottle, other Greek wines 2-4 fr. — Private Lodgings very primitive, scarcely adapted for strangers.

Restaurants. *L'Abbondance; National.* — **Cafes.** *Arcadion, Caffè Nuovo*

al Leone, both in the Esplanade. — **Beer** in the Calle dei Mercanti, near the two large hotels; Vienna beer 1½, native ½ fr. per bottle.

Physicians. *Dr. Polite; Dr. Neranzi; Dr. Cirigotti*, etc. — **Druggists.** *Collas; Lavarono.* — **Baths** at the hotels.

British Consul: *Sir C. Sebright.*

Post Office, adjoining the Sanità, at the entrance to the town from the sea. — **Telegraph Office** for Greece in the Esplanade. English office, for England and other countries, in the Via Murajo, near the royal palace.

Carriages, 5 fr. per drive in the town or environs; for longer excursions, see below.

Valets-de-Place are useful when time is limited (5 fr. per day). The traveller should ask to be escorted through the town and across the esplanade to the citadel.

Theatre. Italian opera in winter.

Climate. In the latter half of *March*, in *April*, and *May* the climate of Corfu is usually delicious, and a residence here at that season, amid its luxuriant vegetation, is delightful. The temperature is also mild and equable during *September* and *October*, but *June*, *July*, and *August* are very hot, and in winter heavy rains and sudden changes of temperature are of frequent occurrence. As a winter residence for invalids, particularly those with pulmonary complaints, it therefore compares unfavourably with the best-known health-resorts of Italy.

Corfu, the capital of the island of the same name, with 25,000 inhab. (including the suburbs of *Castrades* and *Mantuki*), and the seat of government for the Ionian Islands, is one of the most beautiful towns in Modern Greece. The spacious and safe harbour is enlivened with a busy trade. The fortifications constructed by the Venetians, the *Fortezza Vecchia* to the E. of the town and the *Fortezza Nuova* on the N.W., were formerly of great strength, but are now unimportant.

Corfù (Gr. *Κέρκυρα*, Lat. *Corcyra*), the second, but most important of the Ionian Islands, was supposed by the ancients to be *Scheria*, the land of the Phæaci and of their king Alcinous. Colonised from Corinth at an early period (B.C. 734), its power increased so greatly as to become dangerous to its mother-city; and this was one of the chief causes of the Peloponnesian War. In the middle ages the island was under Venetian supremacy (1386 to 1797); from 1815 to 1864 it was, with the other Ionian Islands, under the protection of England and the seat of government, after which it was ceded to the kingdom of Greece. King George has frequently resided here in summer.

A few yards from the large hotels is the Esplanade, an extensive open space, partly surrounded by arcades, from which diverge the road leading to the chief harbour and the street skirting the sea and traversing the S. suburb of Castrades. On the N. side of the Esplanade rises the grey palace formerly occupied by the British Lord High Commissioner. To the W., reaching as far as the fortress, lies the greater portion of the town, among the crowded houses of which rise the tower of the *Spiliotissa* (Cathedral) and the church of the *Hagios Spyridon*, the patron-saint of the island.

The Esplanade is traversed by a carriage-road, flanked with trees, at the end of which rises a monument commemorating the gallant defence of Corfu by the Venetian general Count von der Schulenburg in 1716. The road then leads across a canal to the —

*Fortezza Vecchia. Passing between the fortifications, we reach a small oblong *Piazza*, from which two flights of steps ascend to the wooden drawbridges. The sombre walls are embosomed in dense vegetation. The W. part of the fortress, which we first enter, lies somewhat higher than the E. portion projecting into the sea. A tolerable flight of steps ascends to the platform on the W. side, permission to visit which is obtained at the citadel itself. It commands a superb view of the town of Corfu, of the whole island from Cape Cassopo on the N. to Cape Bianco on the S., of Monte Salvatore (p. 383), etc. Opposite to us lies the Turkish coast of Epirus with its lofty mountains, stretching as far as Suli and Parga.

The antiquarian will also be interested in the *Monument of Menecrates*, at the entrance to the suburb of Castrades, dating from the 5th cent. B.C., and discovered in 1843 on the removal of the Venetian fortifications. The metrical inscription informs us that Menecrates, son of Tlasias, from Oianthe in Locris, was *Proxenos* (representative) of his native town at Corcyra, and that he perished by drowning. The antique lion in the vestibule of the king's palace at Corfu (admission free), which was found in this neighbourhood, perhaps formed part of the monument. — The *Dimarchia* (town-hall) contains an ancient capital with well-preserved colouring.

Several charming ***Excursions** may be made from the capital into the interior of the island, which, thanks to the English administration, is almost everywhere traversed by good carriage-roads. The chief product of the island is oil.

To the South. — To *Kanone*, a pleasant walk of 2 hrs., or drive of 1 hr. (carr. there and back in 2 hrs., fare 5 fr.). We follow the Strada Nuova, along the harbour, to the suburb of *Castrades*, and reach a red house on the right, whence a road leads to the royal villa of *Monrepos*, generally known as the *Casino*, with extensive gardens (open on Thurs. and Sun. afternoons). Beyond the villa we ascend to the left to the village of *Análipsis*, near which the interesting ruins of a small building, apparently a hexastyle peripteral temple, were discovered in 1822. The N. and W. walls of the cella are particularly well preserved. Portions of the shafts of several columns lie in the vicinity. We now follow a footpath, through olive-plantations, and in 10 min. regain the road, by which in 10 min. more we reach *Kanone*, the old harbour, where the Phæacian city is supposed to have stood. (In winter oranges may be bought in the wayside gardens at 5 c. each.) The islet of *Pondikonissi* (rat-island), opposite Kanone, now occupied by a monastery, is said to be the Phæacian ship, converted into stone, which had brought Ulysses to Ithaca, while the mouth of the brook near the neighbouring village of *Kressída* is pointed out as the place where he was cast ashore and met with the princess Nausicaa.

The excursion may be pleasantly extended by crossing from Kanone to Kressída by boat (½ fr.); we then ascend gradually, cross the aqueduct, and reach (1 hr.) *Garuna*. Hence (guide advisable) we may ascend the (20 min.) *Kiriaki*, a hill commanding a magnificent panorama. The descent is made to a carriage-road, which we follow (taking occasional shortcuts) to the fishing-village of (1 hr.) *Benizze;* thence by boat (3 fr.) to the Str. Nuova at Castrades. The whole excursion occupies about 7 hrs. — Many of the women of Benizze and Garuna are remarkable for their beauty.

To the *Monte S. Deca*, Greek *Hagii Deka*. We drive to the village of the same name at the foot of the hill (carr. 10-12 fr.), and then ascend with a guide to the top in 1 hour. Splendid panorama, especially of the Albanian coast. We descend by a rough goat-path to (1 hr.) *Garuna* and thence walk to (¼ hr.) *S. Teódoro* or *Hagios Theódoros*, where the carriage should be ordered to meet us. The drive hence to Corfu occupies 1½ hr.

To the West. — To *Pelleka* (a drive of 4 hrs., carr. there and back 10 fr.) and the W. coast of the island, of which a fine view is enjoyed, very beautiful towards sunset. A good road.

To the North. — To *Govino*, with the remains of a Venetian arsenal, situated on a beautiful bay. Drive back by the village of *Potamó*.

To the *Monte S. Salvatore*. We first proceed by boat (in 1-1½ hr.; 12-15 fr.) to the landing-place below the village of *Signes*, which we reach on foot in 1 hour. Asteep and narrow path ascends from the village in 1 hr. to the summit of the **Monte S. Salvatore,** Greek *Pantokrator* (2988 ft.), on which lie the ruins of a monastery. The view embraces almost the whole of the island of Corfu; to the N.W., the Othonian Islands; to the E., the mainland, with the Acroceraunian promontory rising above the Sybota Isles and Parga, and the Mts. of Suli in the background; to the S., the island of Cephalonia with Monte Nero; to the W., the sea. The return-route should be made by *Spartilla* and *Ipso*, where the boat should be in waiting.

To the Monastery of Paleocastrizza, a whole day, carriage 20 fr., a very pleasant road with beautiful views. Refreshments at the monastery.

To Monte Pantaleone, also a whole day, carriage 20 fr. — Excellent road as far as the last saddle of the mountain, whence a path to the left ascends to the summit in 6-8 min.; delightful view of the whole island. For these last two excursions refreshments should be taken from the hotel.

47. From Naples or from Brindisi *(Corfu)* to Athens.

The regular steamboat-services between Greece and Naples, Brindisi, and Trieste, will enable the traveller to make this excursion in 8-10 days, inclusive of the voyage to and fro. Those, therefore, who have extended their tour as far as S. Italy, and whose time and finances permit, should not omit to undertake this expedition; especially as a short visit to this famous city, the true cradle of the culture of the West, will be found more instructive than years of study. Compare Introd., p. xli.

(1). **From Naples to Athens** (Piræus) the steamers of the following companies ply regularly (consult the time-tables, and enquire at the offices as to the hours of departure): — 1. *Fraissinet & Co.*, every Sunday after-

noon, 1st class 120, 2nd cl. 80 fr.; arriving at the Piræus on Thursdays at noon (leaving again on Saturday forenoons and reaching Naples at noon on Tuesdays). — 2. *Messageries Maritimes de France*, every alternate Monday at 5 p. m.; fare 190 or 140 fr.; arriving on Thursday afternoons. (Another steamer of the same company starts every alternate week for *Syra*, an island in the Greek Archipelago carrying on a brisk trade, from which, after a stay of two days, the traveller may reach the Piræus by a Greek steamer; but this indirect route is not recommended.) — A steamer of the *Florio Co.* leaves *Messina* every Tues. night, and follows the same course as the above, calling at Catania on Wed. forenoons and reaching the Piræus on Frid. afternoons.

(2). **From Trieste and Brindisi to Athens** (Piræus). — *Austrian Lloyd:* 1. *Viâ Syra.* One steamer starts from Trieste on Sat. forenoons, arriving at Corfu on Monday afternoons, leaving Corfu on Mon. evenings, and reaching Syra on Wed. mornings; here we change to another steamer, starting on Wed. evening and reaching the Piræus next morning. [Return-steamer from the Piræus for Syra on Sat. evening, leaving Syra on Sun. morning, and arriving at Corfu at 8 a.m. on Tues., and at Trieste on Thurs. evening.] A second steamer of the Austrian Lloyd leaves Trieste on Tues. afternoon, reaching Brindisi on Frid. morning and leaving it at midnight; Corfu on Sat. afternoon, leaving the same evening; Zante on Sun. evening; Cerigo, Mon. afternoon; Syra, Tues. morning; and thence to the Piræus as above. [Return from Syra, Mon. evening; Corfu, Thurs. evening; Brindisi, Frid. night; Trieste, Monday.] — 2. *Viâ Patras.* Start from Trieste every alternate Thurs. at 4 p.m.; from Corfu, following Sun. afternoon; from Patras, Mon. afternoon (beautiful passage across the Gulf of Corinth); reach the Piræus on Thurs. at 8 a.m. [Return every alternate Sat. morning; Corfu, Tues. at noon; Trieste, Sun. night.] — Instead of proceeding farther by the Lloyd steamer, mentioned under No. 1, we may change at Corfu to a vessel of the Greek company (*Ἑλληνικὴ ἀτμοπλοΐκὴ Ἑταιρία*), starting from Corfu on Tuesday afternoons, and proceeding viâ Zante, Cephalonia (halting one hour at each), and Patras (halt of 3 hrs.) to *New Corinth*, from which the isthmus is crossed to *Kalamáki* by carriage in $^1/_2$-1 hour. Travellers by this last route book themselves and their luggage through to Kalamáki, in order that they may not have to look after their luggage on arriving at Corinth, where they will find carriages in waiting for the drive across the isthmus (so also at Kalamáki in the reverse direction). From Kalamáki a steamboat then conveys the traveller to the Piræus, arriving on Thursday afternoons. Fare from Corfu to the Piræus by this route 90 drachmas, and 6 dr. daily for food.

Money. The French system has been introduced into Greece: 1 *drachma* (franc) = 100 *lepta* (centimes). The old drachma was worth 90 c. only. The name franc is generally used only in reckoning with strangers. It is always advisable to have it specified whether prices are to be paid in gold, silver, or paper.

From Naples to the Piraeus.

The views as the harbour is quitted, and the voyage as far as the strait of Messina, see p. 222-223. The passage of the strait is magnificent. After $1^1/_2$ hr. the vessel is off the *Capo dell' Armi*, the S.W. promontory of Calabria. To the W. rise the mountains of Sicily, terminated apparently by the noble pyramid of Ætna. The vessel then steers towards the E., skirting the coast of Calabria, the barren mountains of which continue visible for a considerable time. On the second day the vessel is completely out of sight of land, but on the third the *Cape of Messenia* (now *Capo Gallo*), with the *Oenussae Islands* (now *Sapienza* and *Cabrera*) in front of it, becomes

visible. The steamboat then approaches the sharp point of *Cape Taenaron*, now *C. Matapan* (36°, 22′, 58″), the most southerly in Europe except the Cape Tariffa in Spain (35°, 59′, 57″). The arid and stony peninsula which is terminated by this cape is the *Maina*, the home of the Mainotes so often celebrated in song. A view is then disclosed of the broad Laconian Gulf, into which the *Eurotas* (now *Iri*) flows, while in the extreme distance the white heights of the *Taygetus* appear. The vessel next steers between *Cape Malea* (on the S. side of which there is a hermit's cell) and the island of *Cythera* (now *Cerigo*), the seat of the most ancient worship of Venus. The bleak and abrupt coast, where on a solitary rock *Monembasia*, in the vicinity of which Malmsey wine was originally produced, is visible, is now quitted, and the islands of *Spezzae* and *Hydra*, lying in front of the district of *Argolis*, are approached. The inhabitants of these islands distinguished themselves greatly in the Greek War of Independence. The mountains of *Crete (Candia)* are visible to the S.E. for some time after we have left Cerigo behind us. On the right rise several rocky islets belonging to the *Cyclades*, among them *Falconera* and *Anti-Milos*. The pyramidal peak of *St. Elias* (1742 ft.), the highest mountain in the island of *Ægina*, now soon becomes visible. On the right lies the island of *Belbina*, and beyond it the hilly promontory of Attica, *Laurion* with its ancient silver-mines, and the promontory of *Sunion*, with its ruined temple. — The steamer now steers towards the *Piraeus* and the coast of *Salamis* with its numerous bays; on both sides the island appears to be connected with the mainland. The barren, rounded hill next visible in Attica, at first greatly foreshortened, is *Hymettus*; in a straight direction *Parnes* forms the N. boundary of the Attic plain. Above *Salamis* (now *Kuluri*) peeps the lofty summit of the *Gerania* in *Megaris*. A low hill extending into the sea, behind which a number of masts rise, now becomes visible. This is the *Piraeus*, the hill a short distance inland is *Munychia*, and in front of it lies the *Bay of Phaleron*, the original harbour of Athens. Between Hymettus and Parnes the regularly shaped *Pentelicon* (now *Penteli*), next appears. At this point the steamer commands a charming *View of Athens; in the centre the Acropolis, to the right the monument of Philopappus, to the left the observatory. The large, white building to the N. of the Acropolis is the Palace, beyond which rises the *Lycabettus* (now *Mt. St. George*). — As soon as the promontory of the Piræus has been rounded, we perceive the rocky islet of *Psyttaleia*, on which the Athenian 'hoplites' under Aristides destroyed the flower of the Persian army after the Battle of Salamis, situated in the narrow strait between Salamis and the mainland, near the point where the battle raged most fiercely. On the bank opposite the island was erected the silver throne of Xerxes whence he witnessed the defeat of his vast fleet (B. C. 480).

An ancient monument to the right in the strait leading to the harbour is styled the 'Tomb of Themistocles'; above it is the monument of Miaulis, the victorious admiral in the wars of independence.

Piræus, see p. 387. — Arrival. As soon as the steamer halts it is surrounded by a crowd of small boats, the owners of which noisily endeavour to attract the attention of the passengers; at the same time the hotel-touters push their way on board. Luggage had better be entrusted to the commissionnaire of the hotel at which the traveller intends to stay, and that official will then secure a boat and afterwards a carriage. The boat (1 fr. or drachma; with lugagge 2 fr.) conveys the traveller to the dogana, where the formality of examining luggage is generally lenient. Carriage to Athens 5-6 drachmas, pleasanter than the railway (p. 388).

From Brindisi to the Piraeus by Corfu and the Isthmus of Corinth.

From *Brindisi* to *Corfu*, see R. 46. If time allows, the traveller should not omit to go on shore at Corfu, first ascertaining from the captain when the vessel starts again.

When the steamer quits the harbour, the Albanian Mountains and the island remain in view. Before *Capo Bianco*, the S. point of Corfu, is reached, the little islands of *Paxo* and *Antipaxo* (together called Παξοί by the ancients) become visible; the steamer usually stops at the former. The mainland, the coast of Epirus, now recedes; here, at the mouth of the Ambracian Gulf, near *Actium*, B.C. 31, Augustus laid the foundation of his monarchy by the victory gained by his fleet over Antony. The island of *Sta. Maura* (Λευκαδία) remains on the E.; for a short time *Ithaca* is seen to the S., but is soon concealed by *Cephalonia* (Κεφαλληνία), the largest of the Ionian Islands, whose W. coast is now skirted; the harbour is on the S. side in a deep bay, at the capital *Argostoli*. In the distance *Zante* (Ζάκυνθος) comes in sight, with the harbour of that name (where a prolonged stay is sometimes made.)

The steamer now takes a N. direction; opposite is the coast of the Peloponnesus, the plain of Elis. The entrance of the Gulf of Corinth is approached; to the left is the coast of Ætolia, with *Missolonghi*, noted for its valiant though fruitless defence against Ibrahim Pasha in 1826. The steamer next touches at *Patras* (Πάτραι), an important commercial town (25,000 inhab.), with consulates of most of the European states, whence currants are largely exported. Farther on, the steamers sometimes stop at *Naupactos* (*Lepanto*, celebrated for the naval victory of Don John of Austria in 1571) on the Locrian shore, and at *Vostitza* (Αἴγιον) on the Peloponnesian. To the right are the summits of Erymanthus, frequently covered with snow, and those of Cyllene; to the left are Parnassus and Helicon; the steamer skirts the coast of the Pelo-

ponnesus and stops at *New Corinth*, erected about 3 M. N. of ancient Corinth after the total destruction of the latter by an earthquake in 1858.

Omnibuses are here in waiting, and convey travellers in $^3/_4$ hr. to *Kalamáki*, by a road partly constructed by the Austrian Lloyd. To the left the high mountains of Megaris, *Gerania* (Γεράνεια), are seen; to the right the ruins of the wall which once crossed the isthmus from sea to sea, and of the sliding road (Diolkos) for ships and goods parallel to it. After a drive of $^1/_2$ hr., at some distance from the road, are seen the scanty remains of the Isthmian Sanctuary, where the Isthmian games were once celebrated in honour of Poseidon. When the road descends, *Kalamáki*, the ancient *Schoinos*, becomes conspicuous; immediately after the arrival of the omnibuses the steamer starts for the Piræus. To the right the mountains of Corinth and Argos remain in view; the summits of Cyllene afterwards appear to the W. with Acrocorinth; to the E. Ægina emerges from the sea; on the left are the barren heights of Salamis, which here descend abruptly to the sea. As soon as it is passed, the mountains of Attica become visible; in the foreground the hills surrounding Parnassus, farther S. the heights of Hymettus. Landing at the *Piraeus*, see pp. 385, 386.

Road to Athens. The new part of the **Piræus,** through which the high-road to Athens leads, presents nothing worthy of note. As soon as we have quitted the town, we observe traces of the ancient walls of the Piræus on the right, at the point where the road rises slightly. The road itself is constructed on the long N. wall which anciently connected the Piræus with the city. Then to the right appears the *Monument of Caraiscákis*, one of the heroes of the War of Independence, situated near the spot where the long S. wall united with the fortifications of the Piræus. Beyond it is the Bay of Phaleron, running far into the land. — The mountains on the left now called *Scaramanga*, the *Ægaleus* and *Poikilon* of antiquity, are low spurs of Parnes. A stone bridge here crosses the generally dry bed of the *Cephissus*. Vineyards are then passed, and, farther on, the outskirts of the ancient olive-grove which occupied the plain of the Cephissus are traversed. Carriages generally stop to water the horses at some taverns halfway, where the traveller may order a λουκούμια (ου pron. *oo*), a sweetmeat composed of sugar and rosewater, much in vogue in Turkey and Greece, or a 'petit verre' (ρακί) of μαστίχα (χ slightly guttural), a liquor of not unpleasant flavour, which becomes milky in appearance when diluted with water. Each of these refreshments costs 10 lepta (δέκα λεπτά, or 10 c.). — The olive-plantations are soon quitted, and a hill passed which conceals the Acropolis from view. Beyond the hill the well-preserved Temple of Theseus becomes visible below; on the right, above it, the Acropolis, in the background the monument of Philopappus, in front of the latter the Areopagus,

and farther to the right the observatory. — The houses of Athens soon exclude this view.

Railway to Athens. Trains run from the Piræus to Athens every hour (fares 1 dr., 60 l., 45 l.). Immediately after leaving the seaport the line crosses the road and traverses higher ground, affording a survey of the olive-groves and the N. part of the plain of Athens. The *Station* is at the foot of the Temple of Theseus, at the lower end of the Hermes Street.

Athens. — **Hotels.** *Hôtel d'Angleterre, R. 4-6, pension 12 fr.; *Grande Bretagne; *Hôtel des Étrangers, R. & L. 4-5, pens. 10 fr.; *Hôtel New York, R. 3-5, pens. 10 fr.; all in the Palace Square. Hôtel d'Athènes, with restaurant; Hôtel d'Attique, etc.

A description of Athens by K. Bædeker, and sold by Wilberg at Athens has been published in a separate form, and to this the reader is in the mean time referred. A Handbook for Greece is in course of preparation.

INDEX.

Abacaenum 308.
Abbadiazza 316.
Abella 176.
Abellinum 176.
Acciano 190.
Accumoli 193.
Acerenza 207.
Acerra 10.
Acerrae 10.
Acesines 325.
Achates 301.
Acherontia 207.
Acherusian Lake 106.
Aci, Isola d' 326.
Aci Castello 327.
Acireale 326.
Aciris 217.
Acis 326.
Acithis 282.
Acqua Dolce 307.
Acquasanta 270.
Acquaviva 212.
— -Platani 288.
Acrae 302.
Acragas 289.
Acrocorinth 387.
Actium 386.
Adernò 329.
Ægadian Islands 281.
Ægaleus 387.
Ægina 385.
Ægusa 281.
Ænaria 108.
Æolian Islands 317.
Æsernia 192.
Ætna, Mount 335.
Ætna 329.
S. Agata, near Sessa 18.
—, near Sorrento 156.
—, Sicily 307.
— de' Goti 187.
Ager Falernus 19.
— *Taurianus* 210.
Agerola 175.
Agira 297.
Agnano, Lago d' 95.
S. Agnello 153.
Agno, l' 10.
Agnone 343.
Agosta 343.
Agri, river 217.
Agrigentum 289.
Agrippina, Sepolcro d' 102.
Agyrium 297.
Aigion 356.
Akrai 302.
Alabon 343.
Alaesa 306.
Alanno 188.
Alaro 220.
Alatri 2.
Alba Fucentia 196.
Albano 1.
Albe 196.
Alberi 157.
Alburnus 206.
Alcamo 273.
Alcantara, river 325. 327. 343.
Alessano 205.
S. Alessio 321.
—, Capo 321.
Alesus 306.
Aletrium 2.
S. Alfio 326.
Alghero 370.
Alì 321.
Alia 288.
Alicata 299.
Alicuri 320.
Alimena 278.
Altamura 206.
Altarello di Baida 268.
Altavilla 286.
Altilia 181.
Aluntium 307.
Amalfi 171.
Amandolea 220.
Amantea 223.
Amantia 223.
Amara, Monte 180. 188. 189.
Amaseno, river 12. 13.
Amatrice 193.
Amenanus 334.
Amendolara 218.
Amestratus 306.
Amiternum 191.
Amorosi 187.
Amyclae 15.
Anacapri 160.
Anagni 2.
Anagnia 2.
Analipsis 382.
Anapus, river 357.
Anazzo 203.
Ancona 178.
S. Andrea 220.
S. Andrea, Monte 15.
Andria 200.
S. Angelo, monastery 175.
—, Monte, near Sorrento 152.
—, —, Lipari 318. 319.
—, —, Volscians Mts. 1.
—, —. the Little 156. 174.
S. Angelo in Formis 9.
— a Guida 175.
Angri 163.
Antenna, Pizzo 305.
Antignano 91.
Anti-Milos 385.
S. Antimo 188.
Antinum 197.
S. Antioco 361.
Antipaxo 386.
S. Antonio 326.
Antrodoco 197.
Antullo, il Pozzo d' 3.
Anxa 205.
Anxanum 180.
Anxur 13.
Apennines, the Central 193.
Apice 185.
Apollonia 306.
Apricena 181.
Aqua Cornelia 287.
— *Julia* 45.
Aquae Cutiliae 194.
Aquila 190.
Aquino 3.
Aquinum 3.
Aragona 289.
Aranci, Fiumara dell' 308.
Arangia, Fiumara 308.
Arbore 157. 174.
Arce 198.

Arci, Monte 368.
Arco 212.
Arco Felice 104.
Arco Naturale on Capri 160.
— — near Sorrento 157.
Ardara 371.
Ardore 220.
Arena Bianca 210.
Arenella 91.
Argentario, Mte. 19.
Argolis 385.
Argostoli 386.
Argyripe 182.
Ariane 379.
Ariano 185.
—, Monte 1.
Ariccia 11.
Arienzo 10.
Aritzo 372.
Armi, Capo dell' 220. 384.
Arpaia 10.
Arpi 182.
Arpinas, Insula 197.
Arpino 198.
Arpinum 198.
Arsoli 197.
Artemisio, Monte 1.
Artesino, Monte 296.
Arx Volscorum 198.
Ascensione, Monte della 179.
Ascoli Piceno 179.
— Satriano 183.
Asculum Picenum 179.
Asinara 361.
Asinarus 303.
Asinello 280.
Aso, brook 179.
Aspra 271.
Aspromonte, Mt. 221.
Assaro 297.
Assergi 191.
Assimini 368.
Assorus 297.
Astore, Monte 211.
Astroni 95.
Atella 207.
Atella 188.
Atena 208.
Aterno, river 189. 191. 194.
Athens 388.
Atina 208.
Atrani 171.
Atri 179. 194.
Atrio del Cavallo 117.
Atripalda 176.
Atzara 373.
Aufidus 184. 199.
Augusta 343.
Auletta 207.
Auricarre 212.
Ausculum Apulum 183.
Auximum 178.
Avella 176.
Avellino 176.
Avernus, Lacus 100.
Aversa 188.
Avezzano 196.
Avigliano 207.
Avola 304.

Bacoli 102.
Badolato 220.
Bagaria or Bagheria 270.
Bagnara 212.
Bagni di Nerone 101.
— di Paterno 194.
— d'Ischia 109.
Bagnoli 96.
Bagnolo 205.
Bahira, El 375.
Baja 101.
Baiae 101.
Baida 268.
Balensul 302.
Balvano 206.
Balzo di Trifoglietto 341.
Bantia 184.
Banzi, Abbadia de' 184.
Baragiano 206.
Baranica 156.
Barbagia, la 372.
Barbaro, Monte 275.
Barbarossa, Castello di 160.
Barcellona 308.
Bardo, the 376.
Bari 201.
—, Mola di 202.
Barium 201.
Barletta 199.
S. Barnaba, Monte 281.
Baronisi 176.
Barra, La 115.
Barrafranca 298.
Basento, river 206. 217.
Basilicata, the 206.
S. Basilio 213.
— Pisticci 217.
Basiluzzo 320.
Batinus 179.
Battaglia 212.
Battipaglia 167.
Bauladu 369.
Bauli 303.
Bauli 102.
Bavuso 309.
Beffi 190.
Belbina 385.
Belice, river 284.
Belice Sinistro 285.
Bellamuro 206.
Bellizzi 167.
Belmonte 223.
Belpasso 329.
Belvedere 222. 303.
Belvedere, Monte 273.
S. Benedetto 179. 196.
Benevento 185.
Benizze 383.
Bernalda 207.
S. Biagio, river 290. 299
Biancavilla 329.
Bianconuovo 220.
Bicocca 298. 342.
Biferno, river 181.
Birgi, river 282.
Bisacquino 285.
Biscari 300.
Bisceglie 200.
Bisignano 209.
Bitetto 212.
Bitonto 201.
Bivio di Auletta 207.
Bivona 211.
Blue Grotto 161.
Bocca di Fiume 13.
Boccadifalco 268.
Boeo, Capo 282.
Boiano 192.
Bon, Cape 374.
Bonfornello 304.
Bonifato, Monte 273.
Bonorva 370.
Borgetto 273.
Borrone 282.
Bosa 370.
Bosco tre Case 123.
Botte, la 14.
Botte, Canale delle 12.
Bova 220.
Bovalino 220.
Bove, Valle del 341.
Bovianum 192.
Bovino 185.
Bradano, the 217.
Brancaccio 272.
Brancaleone 220.
Brentesion 203.
Brindisi 203.
Brolo 307.
Bronte 328.
Brucato 287.
Brucoli 343.
Bruncu Spina, Punta 373.
Brundisium 203.
Buccino 206.
Buffaloria di Cassano 218.
Buonalbergo 185.
Buonpietro 287.
Buraco, Monte 285.
Busambra 285.
Busambra, Kalata 285.
Buscemi 303.
Busento, river 209.
Bussi 189.

Butera 300.
Buttigliara, river 350.

Cabras 369.
Cabrera 384.
Caccamo 287.
Cacyparis 304.
Caesar, Villa of 102.
Cagliari 365.
—, Stagno di 365. 368.
Caianiello 6. 192.
Caieta 17.
Cairo, Monte 6.
Cala, La 253.
Calabria 203. 213.
Calacte 307.
Calatabiano 325. 327.
Calatafimi 274.
Calavà, promontory 307.
Calciano 207.
Caldare 289. 295.
Cales 7.
Callipolis 205.
S. Calogero, Monte 285. 287.
—, Lipari 318.
Calore, river 181. 185. 208.
Caltabelotta 286.
—, river 286.
Caltagirone 298.
Caltanissetta 295
Caltavuturo 287.
Calvi 7.
Calvo, Monte 183. 194.
Camaldoli near Naples 92.
— dell' Avvocata 170.
— di Meta 157.
— della Torre 115.
Camaldolilli 92.
Camarana, river 301.
Camarina 301.
Camicus 288.
Cammarata 209. 288.
—, Pizzo di 288.
Campana 190. 218.
Campanella, Punta di 155.
Campania 7. 93.
Campedda, la 370.
Campestrino, Ponte di 207.
Campi 207.
Campi Geloi 300.
— *Laestrigonii* 342.
— *Palentini* 196.
— *Veteres* 206.
Campo Bianco 319.
— di Giove 188. 189.
— Periculo 191.
— Tenese 208.
Campobasso 181.
Campobello 283.
— di Licata 300.
Campofiorito 285.
Campofranco 288.
Campomarino 181.
Campomela 371.
Canalotti 279.
Cancello 10.
Candela 183.
Candia 385.
Canicatti 295.
Canicattini 303.
Caniga 371.
Cannae 199.
Cannita 271.
Cannole 205.
Canosa 199.
Cantone, fiumara 308.
Canusium 199.
Capaccio Nuovo 168.
— Vecchio 168.
Capace 270.
Capistrello 197.
Capitanata, the 181. 174.
Capiti 169.
Capo Bianco 286. 386.
— d'Acqua 193.
— Castella 219.
— Soprano 300.
Capodimonte near Naples 44.
— near Sorrento 155.
Caposele, Villa 16.
Cappadocia 196.
Cappelliere 285.
Capraja 19.
Capreae 158.
Caprera 361.
Capri 157.
Capua 7.
Caralis 365.
Caramanico 188.
Carbonara, Capo 365.
Carcaci, Ponte 329.
Cardellieri, Monte 285.
Cardillo, Monte 330.
Cariati 218.
Carini 273.
Carlentini 342.
Caronia, Bosco di 306.
Carotto 153.
Carovigno 203.
Carpanzano 210.
Carpineto 2.
Carseoli 196.
Carsoli 196.
Cartellemi 329.
Carthage 376.
Carthagena, Cape 374. 376.
Casa del Bosco 339.
— Etnea 339.
Casabona 111.
Casalbordino 180.
Casalnuovo 10. 208.
Casamicciola 109.
Cascano 19.
Cascia 193.
Caserta 9.
Casilinum 7.
Casino Chiriaco 210.
Casinum 4.
Casmenae 303.
Casoria 188.
Casotta di Napoli 194.
Cassano 213. 218.
Cassaro 288. 303.
Cassibile, river 304.
Cassino 4.
Castagna, Capo 319.
Castanea 317.
Castel di Sangro 192.
— di Tusa 306.
Casteldaccia 286.
Castelfidardo 178.
Castel Fiorentino 183.
Castella, Capo 219.
Castellamare di Stabia 150.
— del Golfo 274.
Castellaneta 213.
Castello del Monte 200.
— in Parco 163.
Castelluccio 208.
Castelltermini 288.
Castelvetere 220.
Castelvetrano 275.
Castiglione 327.
Castro 205.
Castrogiovanni 296.
Castronuovo 288.
Castrovillari 209. 218.
Castrum Minervae 205.
— *Novum* 179.
S. Cataldo 295.
—, Castello di 205.
Catalfano, Monte 224. 271.
Catana 331.
Catania 330.
—, Piano di 342.
Catanzaro 219.
Catena del Marghine 369.
Catenanuova 297.
S. Caterina near Reggio 212.
— (Sicily) 295.
— near Squillace 220.
Caudine Forks 10. 187.
Caudium 10.
Caulonia 220.
Cava, la 164.
Ceccano 3.
Cedrinus 373.
Cefalù 305.
Celano 195.
Cento Camerelle 103.
Centorbi 297.
Centuripe 297.

Cephaloedium 305.
Cephalonia 386.
Cephissus, the 387.
Ceprano 3.
Cerboli 20.
Cerda 288.
Cerignola 199.
Cerigo 385.
Cerrilla, Bosco della 337.
Certosa, the (near Mileto) 211.
Cervaro 6. 185.
—, river 185. 215.
Cervico 209.
Cesarano 156. 169.
S. Cesario di Lecce 205.
Cetara 170.
Cetraro 222.
Charybdis 212. 316.
Chalcidicus, Mons 315.
Chiaiolella 108.
Chiaramonte 300.
Chiazza 298.
Chienti, river 178.
Chiesazza, la 286.
Chieti 188.
Chieuti 181.
Chilivani 370.
Chirica, Monte 319.
Chiunzo, Monte 169.
—, Torre di 169.
Chiusa 285.
Choerades 213.
Chrysas 297.
Ciampino 1.
Ciani, brook 357.
Cicala 176.
Cicci, Monte 317.
Cicero's Tomb 16.
Ciclopi, Scogli dei 326.
Cimiti, Capo delle 219.
Cinquemiglia, Piano di 192.
Cintaria, la 280.
Ciocca 371.
Circeii 13.
Circeo, Monte 13.
Cirò 218.
Cisterna 11.
Città Santangelo 180.
Città Vecchia 360.
Cittaducale 194.
Cività d'Antino 197.
— Ducale 194.
— Lavinia 1.
— Reale 193.
— Vecchia 19.
Civitanova 178.
Civitella Roveto 197.
Clanius 1. 0.
S. Clemente 163.
— di Casauria 188.
Cocuzzo, Monte 210. 223.
Codola 176.
Cofano 281.
Collepardo, Grotta di 3.
Colles Leucogæi 99.
Collesano 305.
Colonne, Capo delle 219.
Colonnetta 279.
Comino 360.
Cómiso 301.
Comitini 289.
Conca 175.
—, Punta di 174. 175.
—, Gorge of 155.
Conca d'Oro, la 252.
Concazze, Serra delle 341.
Conero, Mte. 177.
Confini, Torre de' 15.
S. Cono 298.
Consentia 209.
Contessa 285.
Conti delle Fontanelle 156
— di Geremenna 157. 174.
Contursi 206.
Copiae 218.
Coppola, Monte 151.
Corace, river 210.
Coraci 210.
Corato 200.
Corcyra 381.
Corfu 380.
Corfinium 189.
Cori 11.
Corigliano Calabro 218.
Corigliano near Lecce 205.
Corinth 386.
Corleone 285.
Corno, Monte 191.
Cornus 369.
Coroglio, Capo 91.
Corpo di Cava 164.
Correboi, Col di 373.
Correse, Passo di 193.
Corvo, Monte 281.
Cosa 218.
Coscile, river 218.
Cosenza 209.
Cossyra 374.
S. Costanzo. Mte. 155.
Cotrone 218.
Crancotta, Fiumara 308.
Crapolla 155.
Crathis 218.
Crati, river 209. 218.
Crete 385.
Crimissus 274.
Crimiti, Monte 350.
S. Croce 301.
—, Capo 343.
Crocella, la 161.
Crocelle di Agrifoglio, le 210.
Cropani 219.
Croton 218.
Crucoli 218.
Cuba, la 266.
Cuccio, Monte 224.
Cumae 105.
Cunano, Monte 329.
Cupra Marittima 179.
Cutro 219.
Cuttò, Monte 329.
Cyane, Fountain 357.
Cyclades, the 385.
Cyme 105.
Cythera 385.

Damecuta 161.
Damusi 330.
Daunus 184.
S. Deca, Mte 383.
Decima, Fiumara 325.
Decimomannu 368.
Delia, river 283.
S. Demetrio 190.
Deserto 156.
Diamante 222.
Diano 208.
—, the 208.
Dicaearchia 96.
Didyme 319.
Dinnamari, Mt. 315.
Durillo, river 301.
Dittaino, river 297.
Divieto 309.
Dog Grotto 95.
S. Domenico 181.
— Soriano 211.
S. Donato 205.
Doria-Cassano 218.
Drago, river 290.
Dragonara, Grotta 103.
Drepanon 279.
Due Fratelli 170.
Dugenta 187.

Eboli 159. 167.
Egesta 274.
Egnatia 203.
Eircta 269.
Eknomos 299.
Elba 19.
Eleutherus 271.
S. Elia, Monte 208. 211.
—, Capo 365. 368.
St. Elias, Mt. (Aegina) 385.
Elmas 368.
S. Elpidio 178.
Enguium 287.
Enna 296.
Entella 285.
Epitafia, Torre dell' 15.
Epitaffio, Punta dell' 101.
Epomeo, Monte 110.
Epomeus 108.

Epopeus 108.
Erbe Bianche 330.
Erbessus 295.
Ericusa 320.
Eryx 280.
Etna, see Ætna.
Etnea 328.
S. Eufemia 210.
—, Golfo di 210. 223.
Euonymus 320.
Eurotas, the 385.

Fabrateria nova 3.
— *vetus* 3.
Fagnano 190.
Falconara 300.
—, river 303.
Falconaria 282.
Falcone, Mte. 281.
Falconera 385.
Falconiera, Monte 272.
Falernus, Ager 19.
Faraglioni, I 159. 162. 326.
Farina, Cape 374.
Faro 316.
Fasano 203.
Fata Donnavilla, Grotto of 308.
Favara 299.
—, la 272.
Favarotta 298.
Favignana 281.
Favorita, la, near Portici 114.
—, near Palermo 270.
S. Felice 10. 13.
S. Ferdinando 321.
Ferentino 2.
Ferentinum 2.
Ferentum 184.
Ferla 303.
Fermo 178.
Ferrandina 207.
Ferru, Monte 369.
Fibrenus, river 197.
Ficarazelli 270. 286.
Ficarazzi 270. 286.
Ficuzza 285.
Figlino 169.
Filicuri 319.
S. Filippo d'Argirò 297.
Filosofo, Torre del 341.
Finale 306.
Finisterra, promontory 205.
Firmum Picenum 178.
Fiumarone, river 193.
Fiume Caldo 274.
— Freddo 223. 273. 325.
— Grande 287. 305.
— Salso 287. 295. 299.
— Torto 287. 288. 304.
Fiumicino 19.
S. Flavia 270. 286.
S. Flaviano 179.
Floridia 303. 346.
Flumendosa, river 373.
Foggia 181.
Foi, Monte 206.
Fondi 15.
—, Lake of 15.
Fonni 373.
Fons Bandusiae 184.
Fontana 111. 198.
— Congiada 372.
— Grande 184.
— Vecchia 325.
Fontecchio 190.
Fontes Leucogaei 99.
Fordungianus 369.
Forenza 184.
Forio 110.
Forlì 192.
Formia 16.
Formiae 16.
Formianum 16.
Fornacelle 157. 174.
Forno, Il 103.
Foro Appio 12.
Fortore, river 181.
Forum Appii 12.
— *Popilii* 208.
— *Trajani* 369.
— *Vulcani* 99.
Forza 321.
Fossacesia 180.
Fossa Nuova 12.
Francavilla 180. 210.
S. Francesco di Paola, monast. 155.
S. Franco, Monte 191.
Francolisi 19.
S. Fratello 307.
—, Fiumara 307.
Fratta-Grumo 188.
Fregellae 3.
Frento 181.
Frosinone 3.
Frumento, Monte 338. 341.
Frusino 3.
Fucino, Lago di 195.
Fundi 15.
Fuorigrotta 87. 95.
Furculae Caudinae 10. 187.
Furiano, Fiumara di 307.
Furore 174.
Fusaro, Foce del 106.
—, Lago del 106.
Fuscaldo 222.

Gaeta 17.
—, Mola di 16.
Gaggera, river 274.
Gagliano 297.
Galaesus 215.
Galati 321.
Galatina 205.
Galli, I 155.
Gallico 112.
Gallipoli 205.
Gallo, Capo 224. 384.
Galugnano 205.
Gangi 287.
Gargano, Monte 183.
Garigliano, river 3. 18.
Garofalo, the 316.
Garuna 383.
Gaulos 360.
S. Gavino 368.
Gavoi 373.
Gela 300.
Gela, river 300.
Gennargentu, Mt. 373.
S. Gennaro, monastery 99.
Gerace 220.
Gerania, the 385. 387.
Gerbini 298.
S. Germano 4.
—, Stufe di 95.
Gesso 309.
S. Giacomo 218.
Giambra 303.
Giampilieri 321.
Giannutri 19.
Giara, la 372.
Giardinetto 185.
Giardini 321.
Giarre 326.
Giarretta, river 342.
Giave 370.
Gibilmanna 305.
Giganti, Grotta de' 271.
Giglio 19.
Gioia Tauro 211.
— del Colle 213.
Gioiosa 220. 307.
S. Giorgio 176. 216. 371.
S. Giovanni Battista 282.
— in Carico 3.
— de Sinis 369.
— a Teduccio 112. 115.
Giovinazzo 201.
Girgenti 289.
—, Molo di 289.
Giuliana 285.
S. Giuliano, Monte 280.
Giulianova 179.
Giurdignano 205.
S. Giuseppe 164.
Gizio, river 189.
Gnathia 203.
Gobbo, Rio 373.
Goletta 374.
Gorgo di Co one 276.
Gorgona 19.
Govino 383.
Gozzo 360.
Gragnano 151. 175.

Grammichele 298.
Gran Sasso d'Italia 191.
Granitola, Punta di 283.
Grassano 207.
Gratteri 305.
Gravina 207. 338.
S. Gregorio 220.
Griffone, Monte 224. 270.
Grigio, Monte 338.
Grotta d'Averno 101.
— Azzurra 161.
— Bianca 162.
— del Bove 338.
— del Cane 95.
— della Maga 13.
— della Pace 105.
— delle Stalattite 162.
— della Sibilla 282.
— Verde 162.
Grottammare 179.
Grotte, Le 295.
Grottole 207.
Grumentum 208.
Grumo 212.
Guardia 222.
—, Monte di 318.
Guardia S. Framondi 181.
Guasco, Monte 178.
Gurnalunga, river 298. 342.
Gurrita 328.
S. Gusmano, river 343.

Hadranum 329.
Hadria 179. 194.
Halaesa 306.
Halycus 286.
Hammam Gorbos 380.
Hammam Lif 379.
Helorus 303.
Hemichara 287.
Hephaestiades 317.
Heraclea 217.
Heraclea Minoa 286.
Heracleia 112.
Herculaneum 112.
Herdonia 183.
Hicesia 320.
Hiera 281. 319.
Himera 304.
Himera Meridionalis 287. 295. 299.
— *Septentrionalis* 287. 305.
Hipparis 301.
Hipponium 211.
Histonium 180.
Hybla Heraea 301.
Hybla Minor 329.
Hyccara 273.
Hydra 385.
Hydruntum 205.
Hymettus 385.
Hypsas 284.

Iglesias 368.
Imachara 287.
Imele, river 196.
Imera 295.
Inarime 108.
Inice, Monte 275.
Insulae Diomedeae 181.
Interamna 179.
Interocrea 194.
Interpromium 189.
Ipso 383.
Iri, the 385.
Ischia 108.
Ischitella 183.
Iscla 108.
Isclero, the 187.
Isernia 192.
Isili 372.
Isola Capo-Rizzuto 219.
— del Liri 198.
— Ferdinandea 285.
— Longa 282.
— Salina 319.
Isoletta 3.
Ispica, Val d' 302.
Ithaca 386.
Itri 15.
Jamûr 374.
Jem, El 380.

Kalamaki 387.
Kamart 379.
Kanone 382.
Karthada 379.
Kasr-Sâd 271.
Kasr-Yanni 296.
Kayruan 380.
Keff 380.
Kiriaki, the 383.
Korliûn 285.
Kressida 382.
Kuluri 385.

Laccie, Monte 281.
Lacco 110.
Lacinian promontory 219.
Laconi 372.
Laconian Gulf, the 385.
Lacus Amyclanus 15.
— *Avernus* 100.
— *Cutiliae* 194.
— *Fucinus* 195.
— *Fundanus* 15.
— *Lucrinus* 100.
— *Niger* 208.
— *Palicorum* 298.
Lagonegro 208.
Lamato, river 210.
Lanciano 180.
Landro, Fiumara 308.
Lanuvium 1.
Lao, river 208.
Laos 208.
Larino 181.
Larinum 181.
Lascari 305.
Latignano, Pozzo di 194.
Lattarico 209.
Lauria 208.
Laurion, Promont. 385.
Lautulae 14.
Lavello 184.
S. Lazaro, Fort 175.
Lazzaro 220.
Lecce 204.
Leghorn 19.
Lene 173.
Lentini 342.
—, Biviere di 298. 342.
S. Leonardo 182.
Leonessa 193.
Leonforte 297.
Leontinoi 342.
Lepanto 386.
Lepre, Monte 329.
Lercara 288.
Lesina, Lago di 181.
Lesta 194.
Lete Vivo, brook 179.
Letojanni 321.
Lettere 151.
Leuca, promontory 205.
Leuca 205.
Leucadia 386.
Levante, Porto di 319.
Levanzo 281.
Liberatore, Monte 165.
Licata 299.
Licatia 338.
Licodia, S. Maria di 329.
Licosa, Punta della 222.
Lilibeo, Capo 282.
Lilybaeum 282.
Linaro, Capo 19.
Linguaglossa 327.
S. Lionardo, river 286. 342.
Lipari 317.
Lipari Islands 317.
Liris, river 3. 18. 197.
Lisca Bianca 320.
Locri Epizephyrii 220.
S. Lorenzo 13.
—, Certosa 208.
S. Lorenzo Maggiore 187.
Loreto 178.
Lucania 206.
Luce 217.
Lucera 183.
Luceria 183.
S. Lucia, Fiumara 308.
S. Lucido 223.
Luco 196.
Lucrinus, Lacus 100.
Lucus Angitiae 196.
Lupia 204.

Lupone, Monte 1.
Lysimelia 357.

Macara 286.
Maccaluba 294.
Macchia 192.
Machanath 253.
Macomer 369.
Macopsisa 369.
Maddalena 361.
Maddaloni 10. 188.
Madonian Mountains 228. 305.
Madonna dell' Autu 273.
— di Camarana 301.
— Nera 308.
— della Rocca 325.
— di Saccargia 371.
— di Trapani 280.
Madredonna 303.
Maenza 12.
Maga, Grotta della 13.
Maglie 205.
Magnisi 343.
Maida 210.
Maina, the 385.
Maiori 170.
Majella, Mt. 180.
Malaspina, Monte 319.
Mal Consiglio, Scoglio del 280.
Malea, Cape 385.
Maletta 328.
Maleventum 185.
Malta 358.
Malvagna 327.
Mamojada 373.
Mandas 372.
Manduria 216.
Manfredonia 182.
Mangano 326.
Maniacium 328.
Manicalunga 278.
Mannu, river 372.
Manopello 188.
Manuba, the 376.
Marabella, Pizzo di 273.
Marano 179.
Marcello, Torre del 343.
Marcianise 188.
S. Marco 307.
— Argentano 209.
S. Marco, Cape 369.
Marecoccola, Telegrafo di 157.
Mare Dolce 272.
— Grande 213.
— Morto 103.
— Piccolo 213.
— Pontis 369.
Marescia 212.
S. Margarita 108.
S. Margherita 285.
S. Maria, near Massa Lubrense 155.
— di Capua 8.
— a Castello 157.
— di Leuca 205.
— di Licodia 329.
— di Luco 196.
— Maggiore 8. 163.
— a Monte Vergine 286.
— della Neve 156.
— a Puzzano 151.
— della Scala 316.
— del Soccorso 160.
— della Valle 316.
— della Vittoria 196.
Marianopoli 288.
Marina del Cantone 155.
Marina di Cazzano 153.
— di Sejano 152.
Marino 1.
Maritimo 281.
Marno, river 206.
Marro, river 211.
Marrubiu 369.
Marrubium 196.
Marsala 282.
Marsico 208.
S. Martino 267.
Mascali 326.
Mascalucia 338.
Massa Lubrense 155.
— di Somma 120.
Massafra 213.
Massico, Monte 19.
Massolivieri, promont. 344.
Matapan, Cape 385.
Matrinus 180.
S. Maura 386.
Mazarus 283.
Mazzara 283.
Mazzarino 271.
Meana 373.
Megara Hyblaea 343.
Megarean Bay 343.
Megaris 35. 385.
Mehdia 380.
Melfi 183.
—, Pizzuto di 184.
Meligunis 317.
Melite 359.
Melito 220.
Mellili 343.
Menessale, river 327.
Menfrici 284.
Mercante, il Passo del 220.
Mercogliano 176.
Mersa 379.
Mesa 13.
Mesima, river 223.
Messana 311.
Messenia 384.
Messina 310.
—, the Strait of 223. 316.
Meta 152.
Metapontum 216.
Metaurum 211.
Metaurus 211.
Mezzocampo 330.
S. Michele, near Caltagirone 298.
—, near Manfredonia 182.
— near Melfi 184.
Mignano 6.
Milazzo 309.
Mileto 211.
Milis 369.
Miliscola 104.
Militello 298.
Milo, Torre di 218.
Mimnermum 268.
Minae 298.
Minardo, Monte 329.
Mineo 298.
Miniscola 104.
Minoa 286.
Minopolis 203.
Minori 170.
Minturnae 18.
Mirto-Crosia 218.
Miseno, Capo 104.
Misenum 103.
Missolonghi 386.
Misterbianco 330. 342.
Mistretta 306.
Mitro, Monte 273.
Mitromania, Grotta di 160.
—, Val di 160.
Modica 301.
Modione, river 276.
Modugno 212.
Mojano 187.
Mojo 327.
Mola 325.
Mola di Bari 202.
— di Gaeta 16.
Molentargiu, Stagno di 365.
Moles Puteolanae 97.
Molfetta 200.
Molina 190.
Molina, Punta 109.
Molini, Valle de' 172.
Moliterno 208.
Monalus 306.
Monasterace 220.
Monastir 372. 380.
Mondello 270.
Mondragone 18.
Monembasia 385.
Monfina, Rocca 7. 18.
Monforte 309.
Mongibello 336.
Mongiò, Pizzo di 308.
Mongrassano 209.

Monopoli 203.
Monreale (Sicily) 266.
— (Sardinia) 368.
Mons Alburnus 206.
— *Chalcidicus* 315.
— *Chronios* 285.
— *Gaurus* 152.
— *Tifata* 9.
Montagnuola, the 339.
Montaguto 185.
Montalbano 217.
Montalto 209.
Montauro 220.
Monte Allegro 286.
— Alto 220.
— Casino 5.
— Fortino 1.
— Giordano 217.
— S. Giovanni 198.
— S. Giuliano 280.
— Grosse 303.
— Nero 338.
— Nuovo 100.
— Rosso 338.
— Santangelo 182.
Montecardillo 330.
Monteleone 211.
Montemaggiore 288.
Montepeloso 207.
Montereale 193.
Montesanto 178.
Montesarchio 10.
Montesardo 205.
Montesilvano 180.
Montes Lactarii 152.
Monticelli 15.
Monti Rossi 339.
Montoro 176.
Morano 208.
Mores 370.
Morino 197.
Moropano 111.
Moscia, Monte 219.
Motta 181.
Motta S. Anastasia 298. 330.
Motya 283.
Muglia 297.
Munychia 385.
Muranum 208.
Murata, la 206.
Murgie di Minervino 200.
Muro 205.
Musei 368.
Mutignano 179.
Mylae 309.

Nao, Capo 219.
Naples 20.
Accademia Pontaniana 50.
Albergo dei Poveri 45.
S. Angelo a Nilo 51.
Naples:
S. Anna de' Lombardi 47.
SS. Annunziata 52.
Aqua Julia 45.
Aquarium 84.
Archives 52.
Arcivescovado 55.
Arsenal 39.
Bankers 24.
S. Barbara 39.
Baths 26.
Beer 23.
Boarding Houses 22.
Boats 25.
Booksellers 26.
Botanic Garden 45.
Cafés 23.
Camaldoli 92.
Campi Santi 44. 53.
Capodimonte 43. 44.
Cappella del Tesoro 55.
S. Carlo, Theatre 37.
Carriages 24.
Castello Capuano 53.
— del Carmine 40.
— Nuovo 38.
— dell' Ovo 35.
— Sant'-Elmo 89.
Catacombs 43.
S. Caterina a Formella 53.
Cathedral 55.
Cemeteries 53.
Chemists 26.
Chiaja, the 83.
S. Chiara 48.
Chiatamone, Strada 35.
Chiesa del Sannazaro 85.
Cigars 24.
Commandant's resid. 36.
Commissionnaires 25.
Confectioners 23.
Conservatory of Music 59.
Consulates 24.
Corso Garibaldi 41. 53.
Corso Vittorio Emanuele 87.
S. Croce al Mercato 41.
Custom House 39.
Dogana 39.
Duomo 55.
S. Domenico 49.
English Church 29.
Exchange 38.
Festivals, national and religious 29.
S. Filippo Neri 57.
Fontana Medina 38.
Foresteria 36.
Naples:
S. Francesco di Paola 36.
S. Gennaro dei Poveri 43.
Gesù Nuovo 48.
S. Giacomo degli Spagnuoli 38.
S. Giovanni a Carbonara 54.
— Maggiore 51.
Grotta di Posilipo 87.
Grotto of Sejanus 90.
Harbours 39.
History 31.
Hospitals 26.
Hotels 21.
Hôtels Garnis 22.
S. Januarius, Chap. 55.
Immacolatella 39.
Incoronata 46.
Largo della Carità 42.
— del Castello 37.
— S. Domenico 49.
— S. Ferdinando 37.
— S. Gennaro 55.
— Gerolomini 57.
— del Mercatello 42.
— del Mercato 40.
— del Palazzo Reale 35.
— delle Pigne 45.
— della Vittoria 34.
— S. Trinità 47.
Lazzaretto 91.
Lazzaroni, the 40.
Liceo Vitt. Eman. 42.
Lighthouse 39.
S. Lorenzo 58.
S. Lucia 35.
S. Maria del Carmine 40.
— Costantinopolitana 91.
— del Faro 90.
— de' Miracoli 45.
— la Nuova 46.
— del Parto 85.
— di Piedigrotta 86.
— della Pietà de'Sangri 51.
S. Martino 88.
Martyrs' Monument 41.
Mergellina, the 85.
Miradois 45.
Molo grande 39.
Money Changers 24.
Monte Oliveto 47.
— di Pietà 52.
Municipio 37.
Museo Nazionale 59.
Aeschines, Statue of 66.

Naples:
Museo Nazionale:
Alexander, Battle of 69. xli.
Amazon etc. of the Pergam. School 66. xxxi.
Animals (Bronze) 70.
Apollo playing the Lyre 71. xxxiii.
Balbi, Statues of the 67.
Bronzes, Ancient 70.
—, Small 82.
Coins 78.
Crystal, Ancient 73.
Cumæan Collection 73.
Dancing Faun 71.
Dante, Bust of 76.
Doryphorus of Polycletus 66. xxix.
Drawings 76.
Drunken Faun 71.
Egyptian Antiquities 64.
Emperors, Busts and Statues of 68.
Engravings 76.
Farnese Bull 64. xxxi.
— Flora 69.
— Hera (Juno) 65. xxix.
— Hercules 64.
Food Collection 74.
Frescoes, Ancient, from Pompeii, etc. 61. xxxviii.
—, Copies of 74.
Gold and Silver Ornaments 77.
Harmodius and Aristogiton 65. xxx.
Heraclea, Tables of 64.
Homer 66.
Inscriptions 63.
Library 77.
Marble Sculptures 65.
Mercury Reposing 71.
Mosaics 62.
Museo Santangelo 80.
Narcissus 71.
Nero, Statue of 72.
Orestes and Electra 65. xxxiii.
Ornamental Paintings 63.
Orpheus relief 70. xxx.
Papyri, Library of 74.
Pictures, Modern 74. 79.
Pompeii, Model of 83.
Portico degli Imperadori 68.
Portrait Statues and Busts 67.
Precious Relics 77.
Psyche of Capua 66. xxxiii.
Raccolta Pornografica 78.
Reliefs 69.
Renaissance Works 72.
Salpion, Vase of 69. xxxiii.
Terracottas, Ancient 73.
Vases, Collection of 81.
Venus Callipygus 66.
— of Capua 66. xxxiii.
—, Statues of 68.
Weapons, Collection of 71.
Wounded Gaul 66. xxxi.
Newspapers 29.
Nisida 91.
Observatory 45.
Omnibuses 25.
S. Paolo Maggiore 55.
Palazzo Angri 42.
— Arcivescovile 55.
— di Capodimonte 44.
— Casacalenda 49.
— Caviati 49.
— Corigliano 49.
— di Donn' Anna 86.
— Fondi 46.
— Gravina 47.
— Maddaloni 42.
— de' Ministeri 37.
— Miranda 41.
— Reale 36.
— Sansevero 49.
— Santangelo 52.
Pensions 21.
Photographs 27.
Physicians 26.
Piazza Cavour 45.
— Dante 42.
— Garibaldi 41.
— S. Gennaro 55.
— de' Martiri 41.
— del Mercato 40.
— di Montoliveto 47.
— del Municipio 37.
Piazza del Plebiscito 35.
— Salvator Rosa 87.
S. Pietro a Majella 58.
— Martire 40.
Pizzofalcone 35.
Ponte di Chiaja 41.
— della Maddalena 115.
— della Sanità 43.
Ponti Rossi 45.
Porta Alba 42.
— Capuana 44. 53.
— del Carmine 40.
Porto Grande 39.
— Militare 39.
— Piccolo 39.
Posilipo 89. 91.
—, Grotta di 87.
Post Office 28. 47.
Prefettura 36.
Railways 28.
Reclusorio 45.
Restaurants 22.
S. Restituta 57.
Riviera di Chiaja 83.
Sanità 39.
Scuola di Virgilio 91.
S. Sebastiano 39.
S. Severino e Sosio 52.
S. Severo, Cappella di 51.
Shops 26.
Specula, la 45.
Statue of Charles III. 36.
— of Colletta 84.
— of Dante 42.
— of Ferdinand I. 36.
— of Italia 37.
— of Mercadante 46.
— of Poerio 42.
— of Thalberg 84.
— of Vico 84.
Steamboats 28.
Strada nuova di Capodimonte 43.
Strada nuova di Posilipo 90.
Strada S. Biagio de' Librai 52.
— Carbonara 54.
— S. Carlo 37.
— S. Caterina 41.
— di Chiaja 41.
— Chiatamone 35.
— Foria 45.
— del Gigante 35.
— S. Giuseppe 46.
— dell' Infrascata, see Str. Salvator Rosa.
— Medina 38. 45.
— del Molo 38.

Naples:
Strada Montoliveto 47. 50.
— Nuova 40.
— — di Capodimonte 43.
— — di Posilipo 90.
— di Piedigrotta 85.86.
— del Piliero 39.
— di Porto 40.
— Salvatore 51.
— Salv. Rosa 87. 91.
— de' Tribunali 55.
— S. Trinità Maggiore 48.
Street Traffic 28.
Telegraph Office 28. 47.
Theatres 28. 37. 42.
Toledo 42.
Tramways 26.
Trattorie 22.
Tribunali 53.
S. Trinità Maggiore 48.
University 51.
Via del Duomo 57.
— di Roma 42.
Vicaria, la 53.
Villa Nazionale, the 84.
— Angri 86.
— Avelli 44.
— Belletieri 92.
— Belvedere 92.
— delle Cannonate 90.
— Forquet 44.
— Gallo 44.
— Gerace 90.
— de Melis 90.
— Meuricoffre 44.
— Minutoli 90.
— Patrizi 92.
— Regina Isabella 44.
— Ricciardi 92.
— Ruffo 44.
— Rocca Matilda 90.
— Rocca Romana 90.
— Tricase 92.
Virgil's Tomb 86.
S. Vitale 87.
Vomero 92.
Wine 23.
Zoological Station 84.
Nardò 205.
Naro 299.
Naso 307.
Nasone, Punta del 117.
Naupactos 386.
Naxos 325.
Nazaret 93.
Nebrodian Mts., the 296. 327.
Negrò, river 207.
Neptunian Mts., the 228. 309.
Nera, 193.
Nerano 155.
Neretum 205.
Nerone, Bagni di 101.
—, Carceri di 103.
Nesis 91.
Netum 277.
New Corinth 386.
Nicastro 210.
S. Nicola, Castle 170.
—, Monte 111.
S. Niccolò d'Arena 341.
Nicolosi 339.
Nicosia 288.
Nicotera 223.
Ninfa, river 11.
Nisi, Fiume di 321.
Nisida 91.
Nizza di Sicilia 321.
Nocera de' Pagani 163.
— in Calabria 223.
Noicattaro 202.
Nola 175.
Nora 368.
Norcia 193.
Norma 11.
Noto 303.
Novara 308.
Nuceria Alfaterna 163.
Nuoro 373.
Nurallao 372.
Nursia 193.

Ocre 194.
Oenussae, Insulae 384.
Ofanto 184.
—, river 199.
Ogliastro 285.
Ogygia 359.
Olbia 370.
Olivieri 308.
—, Fiumara 308.
Ombrasco, Vallone 110.
Ongnina, l' 327.
Ordona 183.
Oreto, river 270. 272. 285.
Oria 204.
Oristano 369.
Orlando, Capo d' 152. 307.
—, Torre d' 17.
Orosei 373.
Orri 368.
Orru, Monte 373.
Orso, Capo d' 170.
—, Monte 273.
S. Orsola 371.
Orta Nova 199.
Orton 180.
Ortona 180.
Ortygia 348.
Osilo 371.
Osimo 178.
Ostia 19.
Ostuni 203.
Otranto 205.
—, Terra d' 203. 213.
Ottajano 176.
Ovindoli 194.
Ozieri 370.

Pabillonis 368.
Pacchino 304.
Pace 316.
Paceco 282.
Pacentro 189.
Padula 208.
Paestum 167.
Pagani 163.
Paganica 190.
Palagianello 213.
Palagiano 213.
Palagonia 298.
Palazzo 184.
Palazzolo 302.
Paleocastrizza 383.
Palermo 250.
Albergo de' Poveri 266.
S. Antonio 258.
Bagaria or Bagheria 270.
Baida 268.
Biblioteca Comunale 258.
Botan. Garden 265.
Cala, la 259.
Campo di S. Spirito 272.
Cappella Palatina 254.
Capuchin Monastery 266.
Casa Professa 258.
Castellaccio, Il 267.
Castellammare, Fort 259.
Catacombs 260.
S. Cataldo 257.
Cathedral 255.
S. Cita 259.
Collegio Nuovo 256.
Conservatorio 259.
Cottone, Statue of 264.
Cuba 266.
Cubola 266.
S. Domenico 259.
Favara, la 272.
Favorita, la 270.
Finance Office 259.
Flora, la 265.
Florio, Vinc., Statue of 260.
Foro Italico 264.
Foundling Hospital 259.
S. Francesco d'Assisi 258.
Gancia, la 259.
Giardino d' Acclimazione 266.

Palermo:
Giardino Garibaldi 259.
— Inglese 264.
S. Giovanni degli Eremiti 255.
— de' Leprosi 270.
S. Giuseppe dei Teatini 257.
Grazie, le 272.
Grotta de' Giganti 271.
— di S. Rosalia 269.
Harbour 253. 259.
Jesuits' Church 258.
Istituto Agrario 270.
Lyceum 256.
Magione, la 258.
Mare Dolce 272.
S. Maria dell' Ammiraglio 257.
S. Maria della Catena 259.
— di Gesù 271.
Marina 264.
S. Martino 267.
Martorana 257.
Monreale 266.
Monte Pellegrino 269.
Museum 260.
National Library 256.
Observatory 254.
Palazzo Aiutamicristo 258.
— Arcivescovile 255.
— Baucina 264.
— Belmonte 256.
— Cattolica 259.
— Chiaramonte 259.
— del Duc d'Aumale 265.
— Fitalia Settimo 258.
— Forcella 264.
— Geraci 256.
— del Municipio 257.
— Patella 259.
— Pietratagliata 264.
— Raffadale 264.
— Reale 253.
— Riso 256.
— Sclafani 255.
— Serradifalco 257.
— dei Tribunali 259.
— Villafranca 257.
Philip IV., Monument of, 255.
Piazza Bologni 257.
— del Duomo 255.
— dell' Indipendenza 255.
— Marina 259.
— Pretoria 257.
— Ruggiero Settimo 264.
— S. Spirito 259.
Palermo:
Piazza della Vittoria 253.
Ponte dell' Ammiraglio 270.
Porrazzi 272.
Porta S. Antonino 258.
— di Castro 255.
— Colonna 260.
— Felice 259.
— Garibaldi 258.
— S. Giorgio 269.
— Macqueda 264.
— Nuova 255. 265.
Post Office 251. 257.
Quattro Arce 268.
Quattro Canti 257.
Rocca, la 266.
S. Rosalia 255.
Settimo, Ruggiero, Statue of 264.
Solunto 271.
Spedale Grande 255.
Teatro Massimo 264.
Teutonic Lodge 258.
Tramways 251.
University 258.
Via Macqueda 257.
— Vittorio Emanuele 256. 258.
Villa Belmonte 269.
— Butera 268.
— Florio 268.
— Giulia 265.
— Palagonia 270.
— Serradifalco 268.
— Sofia 270.
— Tasca 266.
— Valguarnera 270.
Zisa 268.
Palica 298.
Palizi, Lago di 298.
Palizzi 220.
Palma, near Nola 176.
—, Sicily 299.
Palmajola 19.
Palmaria 14.
Palmarola 14.
Palmi 211.
Palo 19.
Palo del Colle 212.
Palycus 223.
S. Panagia, Capo 343.
Panaria 320.
Pandateria 14.
Panni 185.
Panormos 253.
Pantacyas 343.
Pantaleone, Mt. 383.
S. Pantaleo, Isola 283.
Pantalica 342.
Pantani, lakes 316.
Pantano 343.
Pantano dell' Acerra 10.
Pantelleria 374.
Panza 111.
Paola 222.
S. Paolo, near Syracuse 303.
—, Island, near Sora 197.
—, near Taranto 214.
Papigno 193.
Paradiso, Torrente di 317.
Parata, la 175.
Parco 285.
Parnes, the 385.
Partanna 285.
Partinico 273.
Passero, Promontorio 304.
Passo di Correse 193.
Passofonduto 289.
Passo Martino 342.
Pastina 173. 175.
Paterno 169.
—, Baths of 194.
Paternò 329.
Patras 386.
Patti 307.
Patù 205.
Paulilatino 369.
Pausilypon 91.
Paxo 386.
Pedara Via Grande 339. 341.
Pedaso 179.
S. Pelino 189.
Pellaro 220.
Pellegrino, Monte 269.
Pelleka 383.
Penna, Punta di 180. 215
Pennata, Punta di 103.
Penne 180.
Pentéli 385.
Pentelicon, the 385.
Pentima 189.
Perda Cuadda, Rio di 373.
Perdaliana 373.
Perdas Alvas, Rio de las 371.
Perdeddu, Monte 373.
Pergusa, Lago 298.
Pertosa 207.
Pescara 180.
—, Fiume 180. 188.
Pescolanciano 192.
Petraea 287.
Petralia di Sopra 287.
— di Sotto 287.
Pettineo, Fiume di 306.
Pettorano 191.
Pezzo, Punta del 212.
Phaleron 385.
Phlegraean Plain, the 94.
Phoenicusa 319.
Phorbantia 281.
Piana dei Greci 285.
Piano de' Cappuccini 280.

Piano del Lago 339.
— di Perillo 175.
Pianosa 19.
Pianura 93.
Piazza Armerina 298.
Picciano 174.
Picerno 206.
Piedilugo, Lake of 193.
Piedimonte 325. 327.
Pietrabbondante 192.
Pietra Galla 207.
Pietraperzia 298.
Pietra Santa 164.
S. Pietro, Basilica 155.
—, near Lecce 204.
—, island (near Taranto) 214.
—, — (Sard.) 368.
— in Fine 6.
— Monforte 309.
— Pula 368.
— di Torres 370.
Pignataro 7.
Pigne, Valle delle 156.
Pilae 97.
Pimonte 152.
Pineta, Monte 303.
Pinna 180.
Piomba, river 180.
Piombino, Punta di 19.
Piperno 12.
Piræus 385. 387.
Piraino 307.
Piscina Mirabilis 103.
Pisciarelli, I 99.
Pisticci 207.
Pithecusa 108.
Pizzo 210.
Pizzone, Il 215.
Pizzuta, La 303.
Placeolum 302.
S. Placido 321.
Plaia, the 368.
Platani, river 286. 288.
Plemmyrion 344.
Ploaghe 371.
Poetelia 218.
Poli 3.
Pogerola 173.
Poggio di S. Angelo 299.
— Imperiale 181.
— Mirteto 193.
Poikilon 387.
Policastro 222.
Policoro 217.
Polignano a Mare 202.
Polizzi 287.
Polla 208.
Pollina 306.
Pollina, Fiume di 306.
Pollino, Monte 208. 218. 222.
Pompeii 123.
Pompeii:
Amphitheatre 149
Bake-house 136.
Barber's Shop 141.
Basilica 131.
Bidental 147.
Cardo 127.
Chalcidicum 132.
Curia 133.
Custom-house 136.
Decumanus Major and Minor 127. 141.
Forum Civile 132.
— Triangulare 147.
Fullonica 141. 142.
Gates 126.
Gladiators' Barrack147.
Graffiti 127.
Hotels 124.
House of the Wounded Adonis 140.
— of the Anchor 141.
— of Anteros 142.
— of Apollo 140.
— of Ariadne 142.
— with the Balcony 146.
— of the Boar Hunt 146.
— of Cæcilius Jucundus 143.
— dei Capitelli Figurati 142.
— of Castor and Pollux 139.
— of the Centaur 139.
— of the Chase 142.
— del Citarista 148.
— of Cornelius Rufus 145.
— dei Diadumeni 144.
— of Epidius Rufus 144.
— of Epidius Sabinus 145.
— of the Faun 141.
— of the Large Fountain 141.
— of the Small Fountain 141.
— of the Grand-Duke of Tuscany 142.
— of Holconius 145.
— of the Labyrinth 140.
— of Marcus Lucretius 144.
— of Meleager 140.
— of the Mosaic Columns 138.
— of Pansa 136.
— della Pareta Nera 142.
— of Pomponius 141.
Pompeii:
— of Sallust 136.
— of the 5 Scheletri 140.
— of Siricus 144. 146.
— of the Surgeon 136.
— of the Tragic Poet 135.
— of Vesonius Primus 142.
— of the Vestals 137.
Insulæ 127.
Lesche 134.
Library 136.
Lupanare 146.
Museum 130.
Pagus Augustus Felix 126. 137.
Pantheon 134.
Pavement 127.
Porta di Capoa 126.
— di Ercolano 137.
— Marina 130.
— di Nocera 126.
— di Nola 143.
— del Sarno 126.
— di Stabia 145.
— del Vesuvio 126.
Regions 127.
Scuola Archeologica 136.
Shops 128.
Strada dell' Abbondanza 144. 146.
— della Fortuna 141.
— della Fullonica 141.
— del Lupanare 146.
— di Mercurio 139.
— di Nola 143.
— dei Sepolcri 137.
— Stabiana 142. 144.
— dei Teatri 146.
— delle Terme 135.
Street of the Forum 134.
Street of Tombs 137.
Streets 126.
Tannery 145.
Tavern 137. 140.
Temple of Æsculapius 148.
— of Augustus 134.
— of Fortuna 135.
— of Hercules (?) 147.
— of Isis 148.
— of Jupiter 133.
— of Mercury 133.
— of Venus 131.
Theatre, the Great 147.
—, the Small 148.
Thermae 135. 143.
—, Stabian 145.
Tomb of Calventius Quintus 138.

Pompeii:
Tomb of Cerinius 137.
— of the Garlands 138.
— of L. Libella 138.
— of Mamia 138.
— of Nævoleia Tyche 138.
— of Scaurus 138.
— of Servilia 138.
— of Terentius 138.
— of Veius 137.
Town Wall 126. 137.
Tribunals 132.
Triclinium 139.
Triumphal Arch 134.
Via Marina 131.
Vico di Tesmo 144.
Vicolo del Balcone Pensile 146.
— di Eumachia 146.
— di Mercurio 139.
Villa of Cicero 138.
Villa of Diomedes 139.
Pondikonissi 382.
Poni, Monte 368.
Ponte di Benevento 187.
— di Bovino 185.
— di Caligola 97.
— S. Cono 206. 207.
— della Disgrazia 325.
— Maggiore 13.
— di Silla 208.
— di Terria 193.
— Valentino 185.
Pontecagnano 166.
Pontelandolfo 181.
Pontesele 206.
Ponti della Valle 10. 187.
Pontiae 14.
Pontine Marshes 11.
Pontone 171. 174.
—, Castello 173.
Ponza 14.
Ponza Islands 14.
Popoli 189.
Porcari, river 343.
Portella, la 15.
Portella di Mare 271.
Portici 112.
Porto d'Anzio 19.
— Civitanova 178.
— Empedocle 289. 286.
— S. Giorgio 178.
— di Levante 319.
— Longone 19.
— Palo 304.
— di Ponente 319.
— Scuso 368.
— Torres 372.
— d'Ulisse 304.
Portus Julius 100.
Portus Ulyssis 327.
Poseidonia 168.
Posilipo 92.
Positano 174.
Postiglione 206.
Potamo 383.
Potentia 206.
Potenza 206.
— Picena 178.
—, river 178.
Pozzo di Gotto 308.
Pozzo Piano 153.
Pozzuoli 96.
Prajano 174.
Pratola 189.
Preazzano 157. 174.
Presenzano 6.
Presicce 206.
Priolo 343.
Priora 156.
Privernum 12.
Prochyta 107.
Procida 107.
—, Canale di 20.
—, Monte di 104.
Promontorium Herculis 220.
— *Iapygium* 205.
— *Lacinium* 219.
— *Laurion* 385.
— *Leucopetrae* 220.
— *Minervae* 155.
— *Pachynum* 304.
— *Pelorum* 212. 316.
— *Salentinum* 205.
— *Sunion* 385.
Prossedi 12.
Pula 368.
Psyttaleia 385.
Puteolaneum 98.
Puteoli 96.
Puzzano 151.

Quadriga di Mezzo 272.
Quartu 367.
Quisisana 151.

Racalmuto 295.
Raddusa 297.
Ragusa 301.
Rahal Zabuth 285.
Rajano 190.
Rametta 309.
Randazzo 328.
Rapido, river 4.
Ras el-Belat 283.
Ras Sidi-boo-Said 376.
Ratto 170.
Ravello 173.
Reate 193.
Recanati 171.
Regalbuto 297.
Reggio 220.
Regi Lagni 10.
Reginolo, river 170.
Regitano, river 306.
Rende S. Fili 209.
Resina 112.
Retiro 14.
Revigliano 150.
Rhegium 221.
Riace 220.
Riardo 6.
Ribera 286.
Rieti 193.
Rionero 192.
Ripa Sottile, Lago di 193.
Ripalta 181.
Ripatransone 179.
Riposto 326.
Rivisondoli 192.
S. Rizzo, Colle di 309.
Rizzuto, Capo 219.
Rocca, Monte 281.
Rocca d'Arce 198.
— Bernarda 219.
— di Cerro 196.
— Cinquemiglia 192.
— di Corno 194.
— d'Evandro 6.
— di Cusa 278.
— Gorga 12.
— Grande 289.
— Imperiale 217.
— di Mezzo 194.
Roccalumera 321.
Roccapalumba 288.
Roccarasa 192.
Rocca di Sarno 288.
Roccasecca 3.
Rocca Valloscura 191.
Roccella 220. 305.
Rocciola, Punta di 107.
Rogliano 210.
Romagnano 206.
Rosa, Mte. 318.
Rosamarina, Fiumara 307.
Rosarno 211.
Roseto 217.
Rosolini 303.
Rossano 218.
Rotonda 208.
Roveto, Monte di 288.
—, Val di 197.
Rovolo, Monte 329.
Rubi 201.
Rudiae 204.
Rugge 205.
Rus-Melkarth 286.
Ruvo 201.

Sabato, river 185.
Sacco, river 1.
Sabutus 223.
Saepinum 181.
Sagittario 190.
Sagras 220.

Sala 208.
Salamis 385.
Salemi 275.
Salerno 164.
Salernum 164.
Salica, Fiumara 308.
Saline 220.
Salinella 330.
Salvatore, Monte (Cefalù) 305.
— — (Corfu) 383.
— — (Lipari Islands) 319.
S. Salvatore dei Greci 316.
Salviano, Monte 197.
Salvo, Monte 297.
Samassi 368.
Sambucca 285.
Sangro, river 180. 192.
Sangrus 180. 192.
Sanluri 368.
Santicelli, Contrada d. 303.
Santoni, I 303.
Sapienza 384.
Saponara 208.
Sarcidano 372.
Sardinia 361.
Sarno 176.
—, river 150. 176.
Sassari 371.
Saticola 187.
Sauci, Monte 281.
Sava 216.
Savignano 185.
Savone, river 19.
Savuto, river 223.
Scafati 163.
Scala 169. 174.
Scala Greca 356.
— di Gioca 371.
Scalazza, la 326.
Scaletta 174. 321.
Scamander 274.
Scanno 190.
Scanzano 217.
Scaramanga 387.
Scaricatojo 174.
Scheria 381.
Schioppo, Lo 197.
Schisò 325.
Schoinos 387.
Sciacca 284.
Sciara 288.
Scicli 301.
Scilla 212.
Sclafani 285. 287.
Scoglieti 301.
Scordia 298.
Scuola di Virgilio 91.
Scurcola 196.
Scutolo, Punta di 152.
Scylaceum 219.
Scylla 212.
S. Sebastiano 120.
Sebeto, river 112. 115.
Sebkha el-Ruan 379.
Secondigliano 44.
Segesta 274.
Segni 1.
Seiano, Marina di 152.
Sele, river 167.
Selina, Torrente 321.
Selinunto 276.
Selinus 276.
Sella-Misilbesi 285.
Seminara 212.
Senariccia 191.
Senorbi 372.
Sepino 181.
Serapeum, the 97.
Serino 176.
—, Lago di 208.
Sermoneta 11.
Serradifalco 295.
Serramanna 368.
Sessa 18.
Setia 12.
Seui 373.
Seulo 373.
S. Severa 19.
S. Severino 176.
S. Severo 181.
Sevo, Pizzo di 179.
Sezza 12.
Sfax 380.
Sferracavallo, Bay of 270.
Sferro 297.
Sgurgola 2.
Shykeli, Island 375.
Sibilla, Montagna della 179.
Sibyl, Grotto of the 101. 106.
Sicignano 206.
Siderno 220.
Sidi-boo-Said 374.
Sidi-Fethallah 380.
Signes 383.
Signia 1.
Signora, la 304.
Sila-Mountains 209.
Silarus 167.
Siliqua 368.
Silla, Ponte di 208.
Silvi 180.
Simeto, river 298. 342.
Simmeri, river 219.
Sindia 370.
Sinno, river 208. 217.
Sinuessa 18.
Sinus Terinaeus 210.
Siponto, Madonna di 182.
Sipontum 182.
Siracusa 344.
Sirens, Islands of the 155.
Sirino, Monte 208.
Siris 208. 217.
Soccavo 93.
Solanto 271.
Solaro, Monte 161.
Solfatara 99.
Solfizio, Serra del 339 341.
Solmona 189.
Soloeis 271.
Solofra 176.
Solopaca 81. 187.
Solunto 271.
Soluntum 271.
Somma, Monte 117. 123.
Sonnino 13.
Sora 197.
Sorgono 373.
Soriano 211.
Sorrentini 307.
Sorrento 153.
—, Capo di 154.
—, Piano di 152.
—, Tore di 156.
Sortino 303.
S. Sostene 220.
Sotir 288.
Sottile, Capo 174.
Soverato 220.
Spaccaforno 303.
Spada, Monte 373.
Spadafora 309.
Sparagio, Monte 275.
Sparanisi 7. 19.
Sparano 301.
Spartilla 383.
Spartivento, Capo 220-222. 365.
Sperlinga 288.
Sperlonga 15.
Spezzæ 385.
Spezzano 209. 218.
Spina 288.
—, Monte 96.
—, Serra della 329.
Spinazzola 184.
S. Spirito 201.
Squillace 219.
Squinzano 204.
Ssaghuan 380.
Stabiae 150.
Staglino 212.
Stagnicello 298.
Stagnone, Lo 282.
Stampaci, river 304.
Starza 185.
S. Stefano 14.
— del Bosco 211.
— di Camastra 306.
Sternatia 205.
Stilo 220.
Strato 92.
Stromboli 320.

Strongoli 218.
Strongyle 320.
Stufe, le 318.
Suelli 372.
Suessa Aurunca 18.
Sulmo 189.
Suni 370.
Sunion, Promont. 385.
Surrentum 153.
Susa 380.
Sutera, 288.
—, Pizzo di 288.
Suvero, Capo 223.
Sybaris 218.
Symaethus 342.
Syracuse 344.
Achradina 342.
Agathocles, house of 354.
Altar of Hiero 352.
Amphitheatre 351.
Anapo, river 357.
Aqueducts 350.
Arethusa, Fountain 348.
Belvedere 353.
Buffalaro 353.
Buonfardeci, Giard. 351.
Catacombs 355.
Cathedral 348.
Citadel 348.
City Wall 350. 354.
Curia 350.
Cyane, Fountain 357.
Due Fratelli 356.
Ear of Dionysius 352.
Epipolæ 350.
Euryalus 353.
S. Giovanni 355.
Grotta di Nettuno 356.
Harbour, Great 350.
—, Small 349. 354.
Labdalon 350. 354.
Latomia de' Cappuccini 355.
— Casale 355.
— del Filosofo 353.
— del Paradiso 352.
— Santa Venera 352.
Leon 354.
S. Lucia 354.
Market (Agora) 351.
Monte Crimiti 350. 354.
Museum 348.
Neapolis 350.
Nymphæum 352.
Olympieum 357.
Ortygia 348. 349.
Palazzo Montalto 349.
Pentapylon 350.
Pisma 357.
Plemmyrion 344.
Polichne 357.
Syracuse:
Prytaneum 350.
Santoro, Casa 349.
Scala Greca 356.
Street of Tombs 353.
Telegraph, the 354.
Temenites 350.
Temple of Diana 349.
— of Minerva 348.
— of Zeus Olympius 357.
Terracati 351.
Theatre, Greek 352.
Thymbris 350. 354.
Timoleonteum 350.
Tomb of Archimedes 356.
— of Timoleon 356.
Town-wall 350.
Tyche 350. 356.
Villa Landolina 355.
Syrte, the Little 380.

Taburno, Monte 187.
Tænaron, Cape 385.
Tagliacozzo 196.
Tamaro, river 181. 185.
Tanager 207.
Taormina 322.
Taranto 213.
Taras 214.
Tarentum 214.
Tarracina 13.
Tarsia 209.
Tauromenium 322.
Taviano 206.
Tavola Paladina, la 216.
Tavolara 361.
Tavoliere di Puglia 182. 185. 199.
Taygetos, the 385.
Teano 6.
Teanum Sidicinum 7.
Teate Marrucinorum 188.
Tegianum 208.
Telegrafo, the (Capri) 160.
—, near Messina 283. 309.
—, near Sorrento 156.
Telese 187.
—, Lago di 187.
Telesia 187.
Tellaro, river 303.
S. Teodoro, Grotta 307.
Tenna, river 178.
Teramo 179.
S. Teresa 321.
Terias 342.
Terlizzi 201.
Termini (Sicily) 286.
— near Massa Lubrense 155.
— di Castro 308.
Termoli 180.
Terra di Lavoro 7. 15.
— d'Otranto 203. 213.
Terracina 13.
Terranova (Sard.) 370.
— (S. Italy) 218.
— (Sicily) 300.
Thapsus 343.
Tharrus 369.
Thermae Himerenses 287.
— *Neronianae* 101.
— *Segestanae* 275.
— *Selinuntinae* 284.
Thermissa 319.
Therusia 319.
Thurii 218.
Thymbris 350. 354.
Tiberio, Villa di 160.
Tifernus 181.
Tigliana, La 156.
Timpa Rossa 338.
Tindaro, Capo 308.
Tiriolo 210.
Tirso, the 369.
Tissa 327.
Tissi 371.
Tolerus 1.
Tonara 69. 373.
Tordino, river 179.
Torralba 370.
Torre dell' Annunziata 115.
— Cerchiara 218.
— di Chiunzo 169.
— de Confini 15.
— dell' Epitafia 15.
— del Filosofo 341.
— di Gaveta 106.
— di Gerace 220.
— del Greco 114.
— di Grifo 338.
— de' Legni 280.
— del Marcello 343.
— Masdea 210.
— di Melissa 218.
— di Milo 218.
— d'Orlando 17.
— di Paola 13.
— de' Passeri 188.
— tre Ponti 11.
Torrecuso 187.
Torrelifo 338.
Torremare 216.
Tortoreto 179.
Totta 191.
Tovere 173.
Trabia 286.
Traetto 18.
Tragara, Punta 159.
Traina, Foresta di 329.
Tramazza 369.
Tramonti, Val 169.
Trani 200.

Trapani 279.
Trebisacce 218.
Tre Castagni 326.
Trecchina, river 208.
Tre Fontane, Fondaco 298.
Tre Fratelli 152.
Trejenta 372.
Tremestieri 321.
Tremiti Islands, the 181.
Trepuzzi 204.
Trerus 1.
Tres Tabernae 11.
Tricarico 207.
Tricase 205.
Trigno, river 180.
Trinità della Cava 164.
Trinitàpoli 199.
Trinius 180.
Triocala 286.
Trionto, river 218.
Tripi, Pizzo di 308.
Tritoli, Stufe di 101.
Trogilus 343.
Troia 185.
Troina 297.
Tronto, river 179.
Tropea 210. 223.
Trotilon 343.
Truentus 179.
Tulo 373.
Tumolo, Capo 170.
Tunis 375.
Tuoro Grande 160.
Turano, river 193.
Turris Lybissonis 372.
Tusa 306.
Tusciano, river 167.
Tuturano 204.
Tyndaris 308.

Ufente, river 13.
Uffugo 209.
Uggento 206.
Umberto - Margherita, Monte 338.
Umbra, Bosco dell' 183.
Uras 368.
Uria 204.
Usini 371.
Ustica 272.
Uta 368.
Utica 380.
Uxentum 206.

S. Valentino 188.
Valetta, la 359.
Valguarnera 273. 297.
Valle 187.
Vallelunga 288. 295.
Valmontone 1.
Valsavoia 342.
Vandra, river 192.
Vandria 192.
Vasto 180.
Vaticano, Capo 210. 223.
Velino, river 193.
—, Monte 196.
Velletri 1.
Venafro 192.
Venafrum 192.
Venere, Monte 322.
Venosa 184.
Ventotene 14.
Venusia 184.
Verbicaro 222.
Vergine, Monte 176. 319.
Veroli 3.
Verulae 3.
Vervece, Lo 155.
Vesevus, Mons 117.
Vespasia 193.
Vesuvius, Mount 116.
Vettica Maggiore 174.
— Minore 173. 175.
—, Val 175.
Via Appia 10. 11.
— *Campana* 99.
— *Cumana* 99.
— *Helora* 304.
— *Herculea* 100.
— *Latina* 1. 4.
— *Puteolana* 99.
— *Valeria* 196.
Vibinum 185.
Vibo Valentia 211.
Vico 152.
— Alvano 157.
Vico Equense 152.
Vicovaro 197.
Vicus Aequensis 152.
Viesti 183.
Vietri 164.
Vietri di Potenza 206.
Viggiano 208.
Villa S. Giovanni 212.
Villanova Tulo 373.
Villarosa 295.
Villasor 368.
Villazzano 155.
Vinius 4.
Vita 275.
S. Vito, Capo 213.
S. Vito d'Otranto 203.
— Chietino 180.
S. Vittore 6.
Vittoria 301.
S. Vittorino 191.
Vitulano 187.
Vivara 107.
Volcanello 319.
Volcano 319.
Volturno, river 7. 187. 192.
Vomano, river 179.
Vomanus 179.
Vomero 92.
Vostitza 386.
Vulcania 319.
Vulture, Monte 184.

Xiphonia 343.
Xirbi 295.
Xitta, La 282.

Zambrone, Capo 223.
Zancle 311.
Zannone 14.
Zante 386.
Zapulla, Fiumara 307.
Zembarotta 374.
Zembra 374.
Zisa, La 268.
Zollino 205.

322

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; B. = Bolognese, Flor. = Florentine, Ferr. = Ferrarese, Mess. = Messinese, Neap. = Neapolitan, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

Aëtion, Greek P., 2nd cent. A. D. — (xxxvi).

Ainémolo, Vincenzio (Vinc, Romano), Palerm. P., d. 1540. — (249).

Alibrando, Girol., Mess. P., 1470-1524.

Allegri, Ant., see *Correggio.*

Amerighi, see *Caravaggio, Mich.*

Angelico da Fiesole, Fra Giov., Flor. P., 1387-1455.

Antenor, Greek bronze-founder, ca. 510-480 B. C. — (xxx).

Apelles, Greek P., 356-308 B. C. — (xxxvi).

Apollodorus, Greek P., end of 5th cent. B. C. — (xxxv).

Apollonius of Tralles, Greek S., brother of Tauriscus. — (xxxiii).

Aquila, Silvestro dell', S., 15th cent.

—, *Pompeo, d'*, P., second half of 16th cent.

Aristides, Greek P., 370-330 B. C. — (xxxvi).

Arnolfo del (di) Cambio, see *Cambio.*

Arpino, Cavaliere d' (Gius. Cesari), Rom. P., ca. 1560-1640.

Auria, Dom. d', Neap. S., pupil of Giov. da Nola, d. 1585.

Baboccio, Ant., Neap. S., A., 1351- ca. 1415.

Barbieri, see *Guercino.*

Barisano, bronze-founder, end of 12th cent.

Bartolommeo della Porta, Fra, Flor. P., 1475-1517.

Bassano, Jacopo (da Ponte), Ven. P., 1510-92.

—, *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623.

Bazzi, Giov. Ant., see *Sodoma.*

Bellini, Gentile, brother of Giovanni, Ven. P., 1421-1507.

—, *Giovanni*, Ven. P., 1426-1516.

Belotti, Bern., see *Canaletto.*

Beltraffio, see *Boltraffio.*

Bernardi, Giov., da Castelbolognese, Bol. goldsmith, d. 1554.

Bernini, Giov. Lorenzo, Rom. A., S., 1589-1680.

Bigordi, see *Ghirlandajo.*

Bol, Ferd., Dutch P., 1611-81.

Boltraffio (Beltraffio), Giov. Ant., Mil. P., pupil of Leonardo da Vinci, 1467-1516.

Bonannus, Pisan A., S., end of 12th cent.

Bonito, Nicc., Rom. P., 18th cent.

Bonvicino, see *Moretto.*

Botticelli, Aless. or *Sandro*, Flor. P., 1446-1510.

Bronzino, Angelo, Flor. P., 1502-72.

Brueghel, Pieter, the Elder, Flemish P., 1520-69.

Buonarroti, see *Michael Angelo.*

Buono (Buoni), Silvestro, Neap. P., d. 1480.

Calabrese, il (Matteo Preti), Neap. P., 1613-99.

Caliàri, Paolo, see *Veronese.*

Cambiaso, Luca, Genovese P., 1527-85.

Cambio, Arnolfo del (di), Flor. A., S., 1240-1311. — (xlvii).

Camilliani (Camillani), Flor. S., end of 16th cent.

Camuccini, Vinc., Rom. P., 1773-1844.

Camulio, Bartol. da, Sicil. P., 14th cent. — (249).

Canaletto (Bern. Belotti), Ven. P., 1724-80.

Canova, Antonio, S., 1757-1832.

Cappuccino Genovese, see *Strozzi.*

Caracci, see *Carracci.*

Caracciolo, Giov. Batt. (surn. *Battistello*), Neap. P., d. 1641. — (xlvii).

Caravaggio, Michelangelo Amerighi da, Lomb. and Rom. P., 1569-1609.

—, *Polidòro Caldara da*, Rom. P., 1495-1543. — (xlvii).

Carracci, *Annibale*, Bol. P., 1560-1609.
—, *Lodovico*, Bol. P., 1555-1619.
Cavallini, *Pietro*, Rom. P., 14th cent. — (xlvii).
Celebrano, *Franc.*, Neap. S., 18th cent.
Cellini, *Benvenuto*, Flor. S. and goldsmith, 1500-72.
Ciccione, *Andrea*, Neap. A., S., d. 1457.
Claude le Lorrain (Gellée), French P., 1600-82.
Conca, *Seb.*, Neap. P., 1679-1764.
Conradini (Corrad.), *Ant.*, S., d. 1752.
Corenzio, *Belisario*, P., 1558-1643. — (xlvii).
Correggio (Antonio Allegri da), Parm. P., 1494?-1534.
Corso, *Vinc.*, Neap. P., d. 1545.
Cosmati, Rom. family of stone-mosaicists, 13th cent.
Cranach, *Luc.*, German P., 1472-1553.
Credi, *Lorenzo di*, Flor. P., 1459-1537.
Crescenzio, *Ant.*, Sicil. P., first half of 15th cent. — (249).
Criscuolo, *Giov. Fil.*, Neap. P., 1495-1584.
Crivelli, *Carlo*, Ven. P., ca. 1468-93.
Dolci, *Carlo*, Flor. P., 1616-86.
Domenichino (*Domenico Zampiēri*), Bol. P., A., 1581-1641. — (xlviii).
Donatello (*Donato di Niccolò di Betti Bardi*), Flor. S., 1386-1466.
Donzello, *Piero* and *Ippol*, Neap. P., alleged pupils of Zingaro, 15th cent. — (xlvii).
Dürer, *Albr.*, German P., 1471-1528.
Dyck, *Ant. van*, Flemish P., 1599-1641.
Euphranor, Greek S., P., 375-335 B. C. — (xxxvi).
Eyck, *Hubert van*, Flemish P., born ca. 1360-70, d. ca. 1426.
—, *Jan van*, Flemish P., born ca. 1381-95, d. 1440.
Fabriano, *Gentile da*, Umbr. P., 1360?-1440?.
Falcone, *Aniello*, Neap. P., 1600-1665. — (xlviii).
Fansaga, *Cosimo*, P., S., A., 1591-1678.
Fiesole, *Fra Giovanni Angelico da*, see *Angelico*.
Finoglia, *Paolo Dom.*, Neap. P., d. 1656.
Fiore, *Agnello del*, Neap. S., d. ca. 1500.
—, *Colantonio del (Nicc. Tomasi)*, P., 14th cent.
Fontana, *Dom.*, Rom. A., 1543-1607.
—, *Lavinia*, Bol. P., 1552-1602.
Franco, *Agnolo*, Neap. P., d. ca. 1445.
Fuccio, A., first half of 13th cent.
Fuga, *Fernando*, Rom. A., 1699-1780.
Gabriele d'Agnolo, Neap. A., ca. 1496.
Gaetano, *Scipione*, Neap. P., 16th cent.
Gagini (Gaggini), *Ant.*, Sicil. S., born 1480, and sons. — (249).
Gargiulo, *Dom.*, surn. *Micco Spadaro*, Neap. P., 1612-79.
Garōfulo (Benvenuto Tisio), Ferr. P., 1481-1559.
Ghirlandajo, *Dom.* (*Dom. Bigordi*), Flor. P., 1449-94.
Giordano, *Luca*, surn. *Fa Presto*, Neap. P., ca. 1632-1705. — (xlviii).
Giotto (di Bondone), Flor. P., A., S., 1276-1337. — (xlvii).
Guercino, *il (Giov. Franc. Barbieri)*, Bol. P., 1590-1666.
Hackert, *Phil.*, German P., 1737-1807.
Hayez, *Franc.*, Ital. P., born 1791.
Ictinus, Greek A., 5th cent. B. C. — — (xlii).
Kaufmann, *Maria Angelica*, German P., 1741-1807.
Lama, *Gian Bernardo*, Neap. P., 1508-79.
Lanfranco, *Giov.*, Lomb. and Rom. P., 1580?-1647.
Leonardo da Vinci, P., S., A., 1452-1519.
Lotto, *Lorenzo*, Ven. P., 1480?-1554?.
Lucas van Leyden (Luca d'Olanda), Dutch P., 1494-1533.
Luini, *Bernardino*, Mil. P., 1470?-1530?.
Maglione, Flor. P., S., second half of 13th cent.
Majano, *Benedetto da*, Flor. A., S., 1442-97.
—, *Giuliano da*, Flor. A., 1432-90.
Mantegna, *Andrea*, Pad. P., 1431-1506.
Masuccio the Elder, Neap. A., S., ca. 1230-1305.
—, *the Younger*, Neap. A., S., ca. 1291-1388.
Mazzoni, *Guido (il Modanino)*, Mod. S., d. 1518.
Mazzuola, *Fil.*, Parm. P., d. 1505.
—, *Franc.*, see *Parmigianino*.
Mengs, *Ant. Raphael*, P., 1728-79.
Merliano, *Giov.*, see *Nola*, *Giov. da*.
Messina, *Antonello da*, Sicil. P., b. after 1410, d. ca. 1493. — (249).
Michael Angelo Buonarroti, A., S., P., 1475-1564.
Michelozzo, Flor. A., S., 1391-1472.
Mignard, *Pierre*, French P., 1612-95.
Mnesicles, Greek A., 5th cent. B. C. — (xlii).
Modanino, see *Mazzoni*.

Monrealese, see *Novelli, Pietro*,
Montorsöli, Fra Giov. Ang., Flor. S., ca. 1506-63.
Moretto da Brescia (Alessandro Bonvicini or *Bonvicino)*, Ven. P., 1498-1555.
Murano, Bartol. da, see *Vivarini.*
Nicias, Greek P., ca. 348-308 B. C. — (xxxvi).
Nicomachus, Greek P., about 400 B. C. — (xxxvi).
Nola, Giov. da (Giov. Merliano), Neap. S., 1478-1559.
Novelli, Pietro (il Monrealese), Sicil. P., 1603-47. — (250).
Palma Vecchio, Giac., Ven. P., 1480-1528.
Pannini, Giov. Paolo, Rom. P., 1695-1768.
Papa, Simone, the Elder, Neap. P., 15th cent. — (xlvii).
—, *Sim., the Younger*, Neap. P., 1506-67.
Parmigianino (Franc. Mazzuola), Parm. P., 1503-40.
Parrhasius, Greek P., end of 5th cent. B. C. — (xxxv).
Pasiteles, Greco-Rom. S., 72-48 B. C. — (xxxiii).
Pausias, Greek P., 4th cent. B. C. — (xxxvi).
Pauson, Greek P., about 400 B. C. (xxxv).
Perugino, Pietro (Pietro Vannucci), Umbr. P., 1446-1524.
Phidias, Greek S., 500-430 B. C.
Pinturicchio, Bern., Umbr. P., 1454-1513.
Piombo, Sebast. del, see *Sebastiano.*
Pippi, see *Romano.*
Pisano, Giov., Pis. A., S., son of Niccolò, d. 1320.
—, *Niccola(ò)*, Pis. A., S., d. 1278.
Polidōro, see *Caravaggio.*
Polycletus, Greek S., 5th cent. B. C. — (xxix).
Polygnotus, Greek P., 480-30 B. C. — — (xxxiv).
Pontormo, Jac. (Carrucci) da, Flor. P., 1494-1557.
Porta, Bart. della, see *Bartolommeo.*
—, *Guglielmo della*, Lomb. S., d. 1577.
Praxiteles, Greek S., about 364 B. C.
Prete Genovese, see *Strozzi.*
Preti, Matteo, see *Calabrese.*
Puligo, Dom., Flor. P., 1475-1527.
Queirolo, Ant., S., 18th cent.
Raphael Santi da Urbino, P., A., 1483-1520.
Rembrandt Harmensz van Rijn, Dutch P., 1607-69.
Reni, Guido, Bol. P., 1574-1642.
Ribera, see *Spagnoletto.*
Robusti, see *Tintoretto.*
Romanelli, Giov. Franc., P., ca. 1610-62.
Romano, Giulio (G. Pippi), Rom. P., A., 1492-1546.
Rosa, Salvator, Neap. P., 1615 (not 1605)-73. — (xlvii).
Rossellino, Ant., Flor. S., A., b. 1427, d. ca. 1478.
Rubens, Petrus Paulus, Flemish P., 1577-1640.
Ruzulone, Pietro, Sicil. P., 15th cent. — (249).
Sabattini, Andr., see *Salerno, Andr. da.*
Salerno, Andrea da (Andr. Sabattini), Neap. P., follower of Raphael, 1480-1545. — (xlvii).
Saliba, Antonello da, Sicil. P., 15th cent. — (249).
Sammartino, Gius., Neap. S., 1728-1800.
Sanctis, Giac. de, Neap. A., d. 1543.
Sangallo, Francesco da, son of Giuliano da S., Flor. S., 1497-1575.
Santacroce, Girol. (da), Ven. P., ca. 1520-49.
Santafede, Fabrizio, Neap. P., 1560-1634.
—, *Francesco*, Neap. P., father of Fabrizio, 16th cent.
Santi, Raphael, see *Raphael.*
Sarto, Andrea del, Flor. P., 1487-1531.
Sassoferrato (Giov. Batt. Salvi), Rom. P., 1605-85.
Schidone, Bart., Mod. P., d. 1615.
Scilla, Agost., Sicil. P., 1639-1700.
Sebastiano del Piombo, Ven. and Rom. P., 1485-1547.
Sesto, Cesare da, Mil. P., pupil of Leonardo da Vinci, d. after 1524.
Siciliano, Giov. Bernardino, Neap. P., S., 1606-87.
Siena, Marco da, P., A., second half of 16th cent.
—, *Matteo da*, P., middle of 16th cent.
Simone di Martino (Sim. Martini), Sien. P., 1283-1344. — (xlvii).
Sódoma, il (Giov. Ant. Bazzi), Sien. and Lomb. P., ca. 1473-1549.
Solario, Ant., see *Zingaro.*
Solimena, Franc. (surn. *Abbate Ciccio*), Neap. P., 1657-1747.
Spada, Lionello, Bol. P., 1556-1622.
Spagnoletto (Gius. Ribera), Span.-Neap. P., 1588-1656. — (xlvii).
Stanzioni, Massimo, Neap. P., 1585-1656. — (xlviii).
Stefani, Pietro degli, Neap. S., P., b. 1228, d. after 1318.

Stefani, Tommaso degli, Neap. P., 1231-1310.
Strozzi, Bernardo (il Cappuccino or *il Prete Genovese)*, Genovese P., 1581-1644.
Tauriscus of Tralles, Greek S., brother of Apollonius. — (xxxiii).
Thorvaldsen, Bertel, Danish S., 1770-1844.
Timanthes, Greek P., about 400 B. C. — (xxxvi).
Timomachus, Greek P., about 300 B. C. — (xxxvi).
Tintoretto, il (Jac. Robusti), Ven. P., 1518-94.
Tisio, Benven., see *Garofalo.*
Titian (Tiziano Vecellio da Cadore), Ven. P., 1477-1575
Traversa (Charles Franç. de la Traverse), French P., d. 1778.
Vaccaro, Andrea, Neap. P., 1598-1670.
Vannucci, Pietro, see *Perugino.*
Vanvitelli, Luigi, A., 1700-73.
Vasāri, Giorgio, Flor. P., A., and writer on art, 1512-74.
Vecellio, Tiziano, see *Titian.*
Velazquez (Diego V. de Silva), Span. P., 1599-1660.
Venusti, Marcello, P., pupil of Michael Angelo, d. ca. 1570.
Veronese, Paolo (P. Caliari), Ven. P., 1528-88.
Vigilia, Tommaso di, Sicil. P., pupil of Ant. Crescenzio, 15th cent. — (249).
Vinci, Leonardo da, see *Leonardo.*
Vivarini, Alvise (or *Luigi)*, Ven. P., ca. 1464-1503.
—, *Bart. (Bart. da Murano)*, Ven. P., ca. 1450-99.
Zampieri, see *Domenichino.*
Zeuxis, Greek P., 4th cent. B. C. — (xxxv).
Zingaro, lo (Ant. Solario), Neap. P., ca. 1382-1455. — (xlvii).

Leipsic: Printed by Breitkopf & Härtel.

223

UNIVERSITY OF ILLINOIS-URBANA
3 0112 079529142